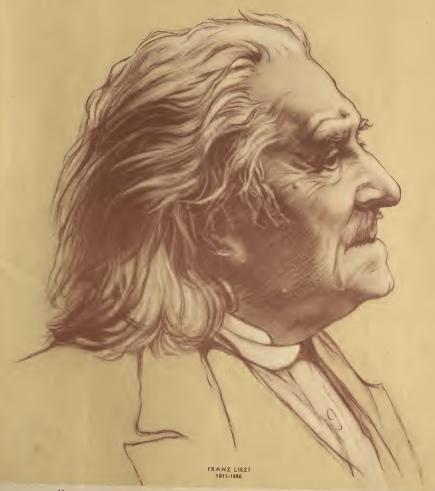
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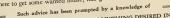


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Music Magazine

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Vol. LIV No. 7 • JULY, 1936

JAMES FRANCIS COOKE

Associate Editor EDWARD ELLSWORTH HIPSHER

United States of America

The World of Music

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere



THE SPRING SEASON of popular priced opera at the Metropolitan of New York began on the evening of May 11th, with a performance of "Carmen," with Bruna Castagna, formerly of La Scala, Milan, in the title rôle. Gennaro Papi, won flattering com-

OTTORNO RESPIGH, emiment Italian composer and conductor, died on April 18th, at Rome, Born at Bologna, on July 9, 1879, bis education was finished under Rimsky-Korsakofi in Russia and Max Bruch in Berlin. His first opera, "Re Englis," "La Campana", "The Sinken Bell," was produced at the Mctroodiation Opera House on November the Mctroodiation Opera House on November 18th," the Metropolitan Opera House on November 1928, with the composer present; and 24, 1928, with the composite première on mber 2, 1935, when it was presented by the Chicago City Opera Company. His orchestral poems, "Fountains of Rome" and "Pines of Rome" have gained wide recog-

THE TENNESSEE STATE MUSIC TEACHERS ASSOCIATION met this year from April 6th to 11th, at Nashville. Contests for Girls' Glee Clubs, Boys' Glee Clubs, social solicites, nicepted and virilinists. vocal soloists, pianists and violinists, were features of the event.

PIANO ENSEMBLE enthusiasts had their day in the sun when on May 3rd, at the Butler University Field House, of Indianapolis, Indiana, there was a concert which featured two hundred and twenty-five pianists playing on one hundred and twenty-five



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ALEXANDER GRETCHANINOFF, the and the second year, has been awarded the first prize of five thousand francs (about one thousand dollars) offered in a contest held in bonor of the Russian editor Belaieff.

A TUBULAR BELL CARILLON-one of the largest of these ever constructed—has been installed in the tower of the new Town Hall of Pretoria, Transvaal (South Africa), by a leading Chicago manufacturer. It is electrically operated and may be played either with the hands or by automatic control previously adjusted.

"THE PASSION ACCORDING TO ST. "THE PASSION ACCORDING TO ST. MATTHEW" of Bach had performances on April 7th, 9th and 10th, by the Chicago Symphony Orchestra; with the assistance of the famous Apollo Club and the Chicago Symphonic Chair works, and the Chicago Symphonic Chair works, contraite, Frederick, soprano, Lori and Chase Baromeo and Fred Partton, bassos, as soloists; and with Dr. Patton, bassos, as soloists; and with Dr. Frederick Stock conducting and unifying the

THE ACADEMY OF ST. CECELIA of Rome has conferred honorary membership on Erno Dohnanyi, Hans Pfitzner and Fritz Kreisler—one of the greatest recognitions which Italy has to bestow upon foreign

MAX BENDIX, veteran violinist and MAX BEADIN, veteran volumus and in New York, under the leadership of Miss teacher of Chicago, was tendered a comb winto Cate, closter prima donna, now head pimentary dinner on the evening of April opera by the Rumanian composer, Gengris Energy 19th, commensurating his seventiebh birth-day and also the fiftieth anniversary of his DR. SERGE KOUSSEVITSKY, conduc-

February at the Opéra.
Critical opinion warface from those who will be compared to the Library of the Compared to the Library of Constitution of the Constitution of t

THE BETHLEHEM BACH FESTIVAL THE PHILADELPHIA ORCHESTRA THE CITY OF BIRMINCHAM ORCHEST A

was held on May 22nd and 23rd. The pretrace of may 18th from its Canadian

range of the 2nd word of the real

its final concert of the seanot of Shadesporture to

y Berliot; Overture 10.

The BETHLEHEM BACH FESTIVAL

THE PHILADELPHIA ORCHESTIVA

THE PHILADELPHIA ORCHESTIVAL

THE CHILADELPHIA ORCHESTIVAL

THE PHILADELPHIA ORC Who of Penn's Towne" were in attendance, in A of List, with President Thomas Cates of the University and exemplary in of Pennsylvania and aim chairman of the Board of Directors, presided; and Dr. Stokowski was the principal speaker.

IOSE ITURBI, concert pianist and conductor, escaped with no injuries to be noted, when, on April 11th, he was in the seaplane, when, on April 11th, he was in the seaplane, Puerto Rican Clipper, when it was wrecked in the harbor of Port-of-Spain, Trinidad. He was on an air voyage to Buenos Aires, to begin South American engagements as con-

THE NEW YORK FEDERATION of Music Clubs held its tenth biennial conven-tion from April 15th to 18th, in New York City. Mrs. Etta Hamilton Morris retired as president; and Mrs. John McClure Chase, of New York, was elected to this position.

THE "REQUIEM MASS" of Ildebrando Pizzetti, written in memory of the late King Umberto, had its first performance in Baltimore when given on May 23rd, by the Peabody Chorus and Orchestra, with Louis Robert conducting. It had its first performance in Canada when given on March 31st, by the Schubert Choir of Brantford, at Massey Hall, Toronto, as a part of the celebration of the thirtieth anniversary of this organization.

FOR ARTURO TOSCANINI'S farewell concert as leader of the Philharmonic-Sym-phony Orchestra of New York, on April 29th, there was a queue from early morning which grew to five thousand at eight of the evening, though but space of one hundred and twenty-eight standees was available. Parquet seats sold at \$10 and boxes at \$200, and by noon premiums as high as \$150 were offered for tickets. The concert realized twenty-five thousand dollars for the Orches

AN ALL-NEGRO PERFORMANCE of Verdi's "Il Trovatore" was given on the evening of May 9th, at the Manhattan Theater

the property of the control of the c

EMIL SAUER was 15th, of the famous Concerts-Lamoureux of Fatis,
when he played the "Concerto in G" for piano and
orchestra, by Sgambati, and the "Concerto
in A" of List, with "interpretations noble
in A blair, their septention". It and exemplary in their perfection." Dr. Sauer is the last of the Liszt pupils active

IOSEF STRANSKY, who became conducfoster STRANSRY, who became conduc-tor of the New York Philharmonic Society when Gustav Mahler retired in 1911 because of ill health, and who retained the post till 1923, died in New York, on March 6th, at the age of sixty-one.

CHARLES GILBERT SPROSS, the famous American composer, recently received the honorary degree of Doctor of Music, from Capitol University of Columbus, Ohio, an institution distinguished for high musical scholarship. Also, the same degree was con-ferred upon George Leroy Lindsay, Director of Music Education in the public schools of Philadelphia, at the Commencement of Tem-

DANIEL GREGORY MASON, author, DANIEL GREGORY MASON, authors, but and professor of Music at Columbia University, has been elected a trustee of the Naumberg Musical Foundation, succeeding the Naumberg Musical Foundation, succeeding the Naumberg Musical Foundation, succeeding the Naumberg Musical Foundation (National National Natio ing to the place of the late Rubin Goldmark

EVANGELINE LEHMAN has been decorated with the Palms of an Officer of the Academy, by the French Government. Her works pertaining to French Government, which include the oratorio, "Sainte Thères," a suite for piano, "lle de France," and the song cycle, "Bois de Boulogne"—have been performed many times in France, with much

THE OFFICERS of the Music Teachers THE OFFICERS of the Music Teacher's National Association met recently in Chiego in preparation for the Annual Convention on December 28, 20th and 30th Annual Control of Control

THE ROBIN HOOD Philadelphia Orchestra began on June 26th and will close on August 20th. Orchestral conductors will be Jose Iturbi, Fraser Harrison, and Willem van Hoogstraten; soloists will include John Charles

Let the Ambassadors Sing

TES, let them sing; if anybody wants to hear them. It all came about in this way. About the end of the eighteenth century, Catherine the Great of Russia, the most imperious monarch of her age, sent a command, through her minister in London, to have Elizabeth Billington to come to St. Petersburg to sing. But the pampered

Elizabeth did not like the fee that Catherine offered. Then the Russians protested that her price was far more than that of a royal minister's salarv, "Well," said the smiling Elizabeth to the envoys, "let her ministers sing for her then." What a thrilling retort! Elizabeth knew that the Czarina might be able to find ten thousand men capable of being an ambassador, for one person able to sing as she eould.

A great musical gift, the ability to compose immortal music or to write immortal works, is as rare as the Kohinoor. Outstanding ability in music, like in everything else, follows the law of supply and demand. There is nothing quite so cheap as a glass of water; but if you are on a desert island and have none, you would gladly exchange a million dollars for it.

There is a happy note of encouragement in this, for music workers. If you really have a gift, and then develop it to a superior degree, the world not only will want you, but it also will fight to get you. We have just been talking to-day with the manager of a young tenor, who will gross this year about \$175,000. Why? Because he is the only one in many millions with the personality, the voice and the singing ability to command it. Is he worth it? Ask any professor of Economics and he will say, "Well, you

see, ahem, ahem-the law of supply and demand, and

"The Billington" was an unusual character in the history of music. She was born in London about 1768, the daughter of Carl Weichsel, a Saxon oboist in the King's Theater. She died near Venice in 1818. Her mother was a singer at Vauxhall Gardens and was extremely popular. Elizabeth was early trained as a pianist; and, when she was eleven years old, she showed great precocity by writing two sonatas for pianoforte. At the age of fourteen we find her recorded as a successful singer at Oxford. At fifteen she became the bride of a double bass player named James Billington. The genius of the singer is shown by the fact that at this early age she went to Dublin, where she appeared in a leading rôle in "Orpheus and Eurydice." It made a very great impression and she shortly went to London, where she was engaged at a huge salary at Covent

She had a few lessons with Sacehini in Paris, but otherwise was apparently self-taught, In 1794 she toured Italy with her husband and her brother. The trip was planned for pleasure, but she could not escape the invitation of the English Ambassador, Sir William Hamilton, to give a performance in Naples. Francesco Bianchi wrote an opera for her, called "Inez di Castro," and in this she made her Italian debut at the San Carlo Opera House, at

the age of twenty-six, Bianchi wrote in all about twenty operas. He was in that day one of the most popular composers for the stage. Haydn is said to have admired his works. Now he is practically forgotten.

Billington's visit to Naples was in many ways ill-fated. On the eve of her second performance her husband was stricken with apoplexy and died. Vesuvius, always an object of superstition to the Neapolitans, commenced one of its awesome performances. The natives were quick to seek a cause. Had not a heretic been singing at San Carlo, and had not her own husband been stricken? Vesuvius quieted down and "The Billington" sang again with great success.

Paisiello, Paer and Himmel wrote operas for her. After touring other Italian cities again, she married for the second time in 1799. Her husband was the musician. Felissent, from whom she was soon separated.

She returned to London. where she became the greatest sensation of the day. Few singers ever have had greater receptions. At that time there were two competing opera companies in London, and she was so much in demand that she appeared alternately with both companies. She and her husband were later reconciled and returned to Venice, where she died in

1818. Her voice had a range of three octaves, from A below the treble staff to the A on the fifth space above this staff. The portrait presented herewith is that done by her great contemporary, Sir Joshua Reynolds, and is in the possession of the New York Public Library. It is one of the most celebrated of Sir Joshua's masterpieces.

Billington's reproof to the Russian Ambassador, as mentioned earlier in this writing, was well descreed. For some unaccountable reason, people who have no experience whatsoever in music feel that they are in some way endowed with a peculiar understanding of musical values and conditions. These same individuals would hesitate before attempting to give their opinions upon other highly technical subjects. They would be among the first to run for the best surgeon obtainable, if an operation for appendicitis were necessary. The man who would not dream of making the designs for a bridge, without consulting a mechanical engineer, will criticize a musical performance. although he knows nothing of music. There are certain problems of education which demand the best brains of



MRS. BILLINGTON AS ST. CECILIA From a Portrait by Sir Joshua Reynolds

a a Let Summer mean cheerful days for musical thought.

experienced specialists, but to hear the average man give his opinions upon what the schools should do or should not do in the offering of musical training and opportunities, is almost incredible. When "The Billington" coyly suggested that the ambassadors do the singing, she was expressing something that, in effect, many musicians would like to say in reply to untrained laymen who feel themselves qualified to pose as experts in one of the most intricate of technical arts.

One Fingered Musicians

9F YOU HAD only one finger and understood how to read music, you could play one line of melody only and that with the embarrasing difficulties of a frog jumping about over a cabbage field. Yet, if you play the usual orchestral instrument and are unable to play the piano, you must go through life with only the ability to play one line of the music. It is splendid fun playing in a band or in an orchestra group; but if you want a practical means of comprehending and expressing the entire musical thought, you can get at this best by learning to play the piano. That is the reason why, in music schools of standing throughout the world, the study of the piano is compulsory. Orchestral players who "know the piano" usually become far more responsive and intelligent performers than those who do not have this advantage.

It is quite astonishing how the study of the piano assists in developing the musical grasp of the student of any of the brass or wood wind instruments, as well as of the stringed instruments. It leads to a comprehension of the interrelationship of the players' parts in the tone mass of the total body of sound Until the player has this comprehension, he is like a small boy playing with a few cogwheels on the floor but with no idea how the cogs help to make the wheels of the clock go round.

Of the famous composers and conductors of the world mostly all have been rather excellent performers at the keyboard. Berlioz, Wagner and Sousa are among the exceptions proving the rule. Strange to say, all of these three men were especially gifted in orchestration. Berlioz' chief instrument was the guitar. Wagner, however, was very dependent upon the piano for trying out his musical ideas and was miserable without a piano. Sousa, whose great gifts in instrumentation commanded the respect of serious musicians everywhere, was always glad to try out his pieces at the keyboard, especially in improvised duet form with his daughter Priscilla.

Scan the great line of composers and conductors and you will be much astonished at the number of orchestral directors who have not been distinguished for their playing of the instruments of the orchestra but for their keyboard ability. True, many of them have been able to play all of the orchestral instruments in a moderately capable way, but their main instrument has been a keyboard instrument. Many indeed have started their careers as pianists or organists. Stokowski was an organist for years, Dr. Damrosch is an exceptionally able pianist, Seidl, Gabrilowitsch, Mahler, Pauer, Henschel, Ganz, Iturbi and others are of the virtuoso rank. Even men who have been distinguished for their great ability in playing other instruments such as Kreisler and Casals are also keyboard masters.

It must be clear to all that no matter what instrument you may play you will be seriously handicapped unless you become proficient at the keyboard.

Breadth for Teachers

WHO DO you suppose discovered the intermaxillary bone, that bone in your head which carries the incisor teeth? No, it was not a great physician or anatomist. It was a poet-Johann Wolfgang von Goethe, who found time from his work to make special studies in physics, anatomy, botany, and kindred sciences. Goethe's greatness consisted largely of his magnificent breadth of interests. In this age of specialists there is more than ever the call

in this age of specialists there is more than ever the call for a far-reaching outlook upon man's achievements. No broad man is a "cog man," willing to spend all his time as a part of a great social or industrial machine. Henry Ford. greatest exponent of mass production, realizes this more than any living man. For that reason he is extending his activities to smaller industrial centers in various parts of adjoining states. He advocates the policy of the worker engaging in anything that will extend his life boundaries.

Just as the famous pianist, Josef Hofmann, has made himself an expert in mechanical problems, so we believe that every music worker would be benefited by taking up work that is quite far removed from his daily routine and finding such fun in that work that it will help to broaden his life interests. For years, while teaching, your Editor was also a dramatist, producing his plays professionally. Then he found a marvelous interest in gardening and developing crops of new and rare vegetables. From this he went to many other avocations, each one bringing new experiences and delights.

Just as Colonel Charles Lindbergh has been engaged with the great research physician, Dr. Alexis Carrel, in certain valuable experiments, you, who teach for a living. should set out to-day to find something apart from music that will add new breadth and new experiences to your

Out of the Depths

SOMETIMES it would seem that the flights of genius were the expression of the joy of liberation from un-bearable hardships. The childhood of Beethoven was about as drah and cruel as anyone could imagine. In all history, what sadder picture could there be than that of the youth standing in the market place and selling off the attire left by his dead mother—the mother who had defended him from the blows of his drunken father?

The great are those who have the power to soar to heights, out of seas of sorrow. Few, very few, are the musical creators who have had the carefully protected childhood of Mendelssohn or Richard Strauss. Sorrow and trouble make us realize the seriousness of life and also force us to see that joy is a necessity to offset this. This realization is the basis for most of the creative work that has proven immortal.

One modern philosopher has very wisely said, "Sorrows are our best educators. A man can see farther through a tear than through a telescope."

"The man who leaves home to mend himself and others is a philosopher; but he who goes from country to country, guided by the hlind impulse of curiosity, is a vagabond. -Oliver Goldsmith.

THE ETUDE is deeply grateful to its many enthusiastic friends, for the splendid response given to our issues for the last nine months. We foresee a great year ahead, for all musical activities; and we have made preparations to keep up the high standard of practical interest of the past, to meet this opportunity. Among articles which will appear in August is the story by a teacher, of how she managed her affairs so that, while some of her fellow teachers were begging for pupils, she had all she could possibly handle.



WHERE "IN THE GLOAMING" WAS WRITTEN

The Romance of "In the Gloaming" By Myrtle T. Wilkins

IN THE GLOAMING, O my darling. When the lights are dim and low. And the quiet shadows falling Softly come and softly go When the winds are sobbing faintly With a gentle, unknown woe, Will you think of me and love me, As you did once long ago?

In the gloaming, O my darling, Think not bitterly of me! Though I passed away in silence, Left you lonely, set you free, For my heart was crushed with longing What had been could never be; It was best to leave you thus, dcar,
Best for you and best for me.

* * * * *

THE LAST tender strains of the A sweet, old song, In the Gloaming, died away on the radio, a bright little ninety-four year old lady of the old South drew her shawl closer about her shoulders and smiled sadly. "That dear, old song takes me back to my youth as nothing else ever has done.'

"You knew the girl who composed the music of the song, did you not, mother?" I

"I not only knew Anna Portesque Harrison, who wrote the music, and who was a principal in the romance, but I knew her lover as well. It was in my father's home that their meeting, courtship and parting took place."

"Tell me about it again, mother," I

Here is a love story of the long ago-a tale redolent of the faint fragrance of dried petals of roses and magnolias-a romance in real life, which led to the writing of an apparently deathless song. The writer had the narrative from her mother who knew the principals of the heart tragedy back of this deeply poetic inchiration - Editorial Note

that cover the red hills of northern Louisi- that I look them over and select the two

a photograph. "This," she continued, "is a colonial home we left in Alabama. Your hold. grandmother longed to return to it; but "It was in this new home that you met

Anna Portesque Harrison, was it not?" eighteen and soon won the hearts of every- with flashing gray eyes that seemed to My query brought her back to the theme one in Marion. The young men especially devoupler with love, But dear! we

need of instructors, both in music and in the over her shoulder.' ligher branches of education. He therefore placed an advertisement in a New Orleans ter'?" I asked, "All copies of In the Gloam-ter loved him nevertheless. There was gged. paper for two such teachers. I remember so significantly the song, one might say, was the wreath well the great pile of letters that he re- as Anna Fortesque Harrison." of sorrow which crowned the romance that ceived in answer to his advertisement. I was ended so unhappily," she began. "It all about seventeen years of age and had re-trifle impatiently, "I have noticed that also. other. Mrs. Harrison disliked Miles from

"I went through the applications and was as she seemed to peer back into the past; picture of the home he built for us that same year. What a pitiful, old wreck it is Mrs. Harrison, in which she set forth her in their depths, memories of youth and now," as she raised the picture near her qualifications as a teacher of the higher happiness and, above all, memories of love. eyes for inspection. "Truly time is cruel in branches and her daughter's ability to teach its ravages," she sighed. "I am glad to have both vocal and instrumental music. Father eries; but presently she roused of herself this recent picture of the dear old place. wrote for them to come, and they were and said smilingly, "Porter was a flirt. O that you might have seen the beautiful soon established as members of our house- She had most of the young men of Marion

she lived only a short time after our arrival we called 'Porter,' were delightful people North, then no one counted but Miles. It and valuable acquisitions to our little town. was love at first sight with both of them. Porter was a merry, brown-eyed girl of He was a tall, fine-looking young man, we had begun.

"Yes, dear, and you wanted to hear about can see her now as she played the pianoher and the song? Well, we had lived there her fingers flitting over the keys like white soveral years, and we girls were growing butterflies, as she chatted with her adseveral years, and we girls were growing butterflies, as she chatted with her adseveral years, and we girls were growing butterflies, as she chatted with her adseveral years, and we girls were growing butterflies, as she chatted with her adseveral years, and we girls were growing butterflies, as she chatted with her adseveral years, and we girls were growing butterflies, as she chatted with her adseveral years, and we girls were growing butterflies, as she chatted with her adseveral years, and we girls were growing butterflies, as she chatted with her adseveral years, and we girls were growing butterflies, as she chatted with her adseveral years, and we girls were growing butterflies, as she chatted with her adseveral years, and we girls were growing butterflies, as she chatted with her adseveral years, and we girls were growing butterflies, as she chatted with her adseveral years, and we girls were growing butterflies, as she chatted with her adseveral years, and we girls were growing butterflies, as she chatted with her adseveral years, and we girls were growing butterflies, as she chatted with her adseveral years, and we girls were growing butterflies, as she chatted with her adseveral years, and we girls were growing butterflies, as she chatted with her adseveral years, and we girls were growing butterflies, as she chatted with her adseveral years, and we girls were growing butterflies, as she chatted with her adseveral years, and we girls were growing butterflies, as she chatted with her adseveral years, and we girls were growing butterflies, as she chatted with her adseveral years, and we girls were growing butterflies, as she chatted with her adseveral years, and we girls were growing butterflies, as

caused in the pretty, little pretty,

name, mischievously pronouncing it Port-u-ess'-quee. She asked us to call her Porter; but to her mother she was always

"And what about the story of the song?" I urged.

"I am coming to that," mother replied quietly, as she cast a reproving glance in my direction. "In those days we had more that seemed most promising. I felt de-"Mv father, who was a Baptist minister, cidedly important to have the selection left time to appreciate nature: more time for Any latter, was a bagust ministry, moved, in 1850, from Alabama to Louisi- to my judgment, for there were older mem- friends; more time for love." She sighed ana." Here mother reached to the table for bers in the family.

I had not the heart to disturb her revon her string; but when Miles Goldshy
"Mrs. Harrison and her daughter, whom appeared on the scene from a trip to the

he was bold and audacious. His wild escathat appealed to this gentle girl. It was "Yes, yes," continued my little lady a the old story of opposites attracting each

JULY, 1936

THE ETUD

outr of the pines ain the row, sweet roves song of the micking bird as he nestled among the leaves—what an atmosphere for lonely, set him free."

ness, did they still wander in the gardens?" twilight gathered.

She then pursued the tale, "Mrs. Harrimental, had their vogue."

called in the evenings. Undaunted, he be- reluctantly agreed that her marriage to gan arriving before darkness fell; and it Miles would, in all probability, result in was then, in the gloaming, that the lovers' sorrow or tragedy. But how could she tell was men, in the genaming, that the fuels softwar or using the first flow sweetest hours were spent. Sometimes they sat upon the steps or porch; but more often as tupon the steps or porch; but more often to there, and knowing also the ferceness of they strolled among the flowers in the his untamed spirit? It was decided that toey stronged among the nowers in the garden until the quiet shadows falling she must stead away without his knowledge, deepened into night." Mother resetd her She and her mother made all preparations eyes upon the photograph still in her hands. eyes upon the protograph with the realists of restring aim awarded the ded width "I can never forget the beauty and magic of those wonderful eventures," she said of those wonderful eventures," she said of those wonderful eventures, and the day arrived, and during his absence of dreamily. "The delicious fragrance of the they left for their home in New Orleans, honeysuckle and cape jasmine, the spicy never to return. Miles was near heartodor of the pines and the low, sweet love- broken when he learned that his beloved

we and romance!"
"And, mother dear, do you know when "But when the gloaming turned to dark-the song was written," I asked as our own

"A few weeks after their return to New "Indeed they did not!" she chuckled. Orleans, Porter wrote me that she and a "Just as promptly as it became dark, Mrs. friend soon would have a song published "Just as promptly as it became dark, Mrs. Iriend soon would nave a song published Harrison appeared at the door, calling, and that it would be entitled In the Cloum-Yann Porter, don't you think it is time to ing. She said that she had composed the come in now?' Porter would always an music and that her dear friend, Meta 'Yes, mother,' very cheerfully, and Orred, had written the words, following she and Miles would enter the lamp- her own suggestions. The song was an imlighted parlor where Mrs. Harrison sat mediate success and in fact became one with her handwork. Miles, of course, left of the most popular of that period when early," mother added with a twinkle in her verses with a sob and a tear in the background, set to tunes rather sweetly senti-

one one parson die use. Aus trait und men and user vogos.

Mother lad the photograph on the table, are the couple for the sake of her daughter's future welfare and happiness. She so you now have the true story of In the
finally had a serious talk with Porter, who
Gloaming."

"Some musicians seem to fail every-

"Have respect for him who does well

"Encourage those who cultivate the beau-

"A workman's tools should be always in

the teacher's mind be kept sharp and active,

FIFTY YEARS AGO THIS MONTH

for others.

within his power.

Karl Merz, one of the most gifted of the rich harvest of true artistic success. those great musical pioneers who laid the "Study music in order to beautify your foundations of American art culture, con- own heart, and beautify your own heart in tributed to THE ETUDE this series of nug-order to make this world more beautiful of educational wisdom:

"Make your pupils think! That is worth more than stating a thousand facts. It is where; hence they constantly complain of better than many lessons committed to the hardness of fate and the treachery of

"The reason why many pupils fail to sink in water; corks and sticks, however, succeed is because they never make an float along. The world does not toss stones honest effort at succeeding. Those who do about, only windy footballs are kicked

not try to succeed do not deserve success. around. "The teacher who feels not honored by the profession he follows is very likely no what he attempts, and does all that lies honor to his profession.

"Instrumental music is the highest development of the art. It is absolutely pure imusic. On the other hand, vocal music is a combination of two arts. Hence it has need of its being influences."

"Encourage those who cuttivate the beau tiful, for their number is small when compared with the millions that are sadly in a scrubbing-pad from the ten-cent store may be all that is needed.

"Encourage those who cuttivate the beau tiful, for their number is small when compared with the millions that are sadly in a scrubbing-pad from the ten-cent store may be all that is needed. a combination of two arts. Hence it has need of its benign influences. very often two aims, despite the fact that poetry and music are said in song to have

been fused into one. Seriousness is the soil on which grows by study of art and literary works,"

The Road to Correct Fingering

By Gladys Hutchinson

IN ELEMENTARY pieces the hands usually there is probably only one out of ten pupils fit over the keys so nicely that after care- who will realize that he is playing a broken

a reasonable length of time what is the work at all. common difficulty?

Fingering! things difficult. This is especially true in chords. working out the basses. In the little piece, Jo and de Banjo, by Charles Repper,



ful study and practice the piece will "just chord in the bass of this first phrase, and o." he will invariably use fingers 1-3 for each
And if the piece will not "just go" after interval, which, as will be found, will not As preliminary work it would be a great

Strangely enough pupils make simple that the bass be played at first in solid

All pieces should be analyzed in this man-

"The surest way not to fail is to deter-

Why Every Child Should Have A Musical Training

By Julia A. Fitzpatrick

(One of the letters which just missed winning a prize in our recent contest under the above heading)

directly traceable to the false educational cation is not essential for attendance at a standards of our good American fathers concert. But it is the musically induced the concert. standards or our good since can take and mothers, who in their anxiety to have who attend concerts. The musically untheir children taught to do one thing trained tune in over the radio for a jazz supremely well, thus assuring them of a orchestra, Jazz may be music; but it is the certain means of livelihood, forgot that man music of restlessness, and restlessness and

does not live by bread alone. Self-expression, a prime essential of happiness, should be the aim of education. While a purely technical training may enable a child to earn a living, only a broad education will teach him to enjoy life. As few, if any, children are born with but a single talent, so few, if any, are without energy which must otherwise be pent up usical aptitude in some degree. An occa- within the restless breast of youth, And it sional genius may appear, to whom music is the emotionally suppressed youth who will be the magic key, not only to a spirit- runs amuck, not the youth who finds ampk ual treasury but to a material storehouse as scope for the employment of all his enerwell. Now to the majority of children, a gies.

Thus, in order to equip him to cope with musical education will be not a means of securing material riches but an instrument the conditions of modern life, which milifor the attainment of happiness, by furnish- tate against his happiness and moral staing them with a vent for emotions which the routine of modern business and professional life will force them to suppress. sion to all his energies. In such an educain their own musical ability or through important part.

THE PREVALENCE of unhappiness their power to appreciate music as interamong the adults of today is due to preted by someone more musically gifted among the adults of today is due to self-suppression. This condition is than themselves. Of course a musical eduheaven.

In addition to being an instrument for happiness, a musical education is a moral safeguard against the dangers of adolescence, when the flowering of the emotional life begins. It gives vent to emotional

hility, we must give every child a broad education which will allow normal expres-They may find this emotional release either tion music must of necessity play an

Short Cuts to Easy Practice

By Gwendolyn Shipley

the hours he spends practicing as so much uncomfortable drudgery. His a harsh crash. The shoulders, instead of the the world. Let such remember that stones fingers are too hot or too cold, or they are wrists and fingers, will carry the weight. tiff, or he is tired and nervous.

There are methods of overcoming many of these difficulties, if the student will look rests them, but another extremely useful upon practice hours as hours in which work exercise is rolling them. Rotate them as is to be conquered in the most comfortable far around as you can. Look out the cor-

Good health, of course, is the basis from which to start. Plenty of fresh air, noura condition for immediate use. So should ishing food and sleep make up the wellknown essentials for health, and for the "relaxed control" on which there is so much philosophical discussion.

Relaxation Periods

THE RESTED PIANIST is the alert one. Alertness must be maintained if practicing is to be more than mere repetition of notes. If the student is comfortable, he is likely to be attentive to his work. One of the most readily available means for insuring comfort is the simple ten-cent their hands sticky. But I always use it scrubbing pad. My friends laughed when

Even with a comfortable seat, the student is likely to become fatigued after he and sticky just as hands do. time saver if the teacher would request has been working for awhile. Whether he practices one hour or many, he should stop difference. Clothing should be loose, espeevery half hour and rest for five or ten cially about the arms and arm-holes, where minutes. In my own practicing, I have any tightness inhibits the muscles. Dress found lying on the floor and looking at the for practicing as though you were going to ceiling restful for both my back and eyes. do interpretative dancing.

Deep breathing is also a good fatigue

Accomplishment will be more easily reckremedy. One of the best muscular releases oned, if you are comfortable when you are is to stand up straight and then to drop working. Music is an art, but art camel from the waist as though you were dead be executed nor enjoyed if the artist's all tired and could not hold yourself upright, tention is distracted by discomforts how Droop until you feel all your weight drop- ever trifling. Inspiration comes only with

OO OFTEN a piano student counts you; and when later you come to forte

Fixed attention to music is tiring to the eyes. As I have said, looking at the ceiling

Hand Care

IN COLD WEATHER stiff fingers often make playing almost impossible. If the hands are soaked for a few minutes in warm water, then dried carefully, and perhaps powdered a little, they will be more flexible. Chafing will start the circulation in cold hands, too. But the warm water suggestion is infallible.

In warm weather careful washing and drying of the hands is even more important. Some pianists do not use powder in the summer, because they believe it makes Sometimes the piano keys are to blame for I got mine, but they were soon emulating stickiness, however. The keys should all ways be wiped with a slightly damp cloth before practice begins. They become dusty

Even the clothing worn may make a

ping out of your finger-tips. This rests tranquility of spirit.



LISZT AT EIGHTEEN

The First Love of Franz Liszt

Fifth in the Series of Romances of the Great Composers

By Stephen West

Flore's a sight to these who love me and a smile to there who take;

and, whatever sky 's above me



LISZT AT THE AGE OF TWENTY-FIVE

within a month of his eighteenth birthday, hired a plain little flat in the rue Montholon in Paris, furnished it with a simplicity that verged upon bareness, and set about finding music pupils in order to support his mother and himself. As a first gesture to his new sense of manhood and and set up for an evening of music and Vienna and study with the best masters. responsibility, he sold his magnificent concert grand piano and laid the proceeds by as extra cash. "Le petit Litz," as all Paris row listening, his knew him, was now a man.

The eighteen years that lay behind him chantment; then he were already something of a legend. Vienna, would rush home and London, and Paris had rung with acclaim play over all he had for the prowess of this child virtuoso, heard. Adam knew whom his intimates called "Putzi." And that outside, in the while the world marveled at his perform- great world, there ances, Putzi himself had twice fallen gravely was something miill of emotional overstimulation from a re- raculous waiting for ligious enthusiasm that amounted to mystic this handsome little ecstasy and that was always to be part son-a career such as

and parcel of his art. Mozart's — a career

His father used to say that he came by such as the one he his music rightly enough. Adam Liszt had might have had, himonce toyed lovingly with music, and then self, and missed. circumstances intervened and he found him- Presently Putzi self no nearer the portals of art than could was playing music be reached by the chief stewart of the es- as difficult as anytates of Count Esterhazy at Raiding in thing one heard on Hungary. To Raiding his destiny had car- the concert platforms ried him. There his son was born, and of Vienna. To be there, in the evenings, when his none too sure he had had a congenial duties were done, he would sit nervous breakdown at the piano and play himself into that from too much pracstate of mind where the present did not ticing, but his mother count and all the things he had wanted helped him through and missed became reality. Adam Liszt that with "Grimm's

And then the thing happened, exactly as soon he was playing one might read it in a book. Adam Liszt harder-and betterhad been playing a concerto by Ries, and than ever. They had six-year-old Putzi, playing by his mother's taken him over to side, had suddenly let fall his toys and Oedenburg and listened with curiously intense rapture. Eisenstadt to play Afterwards, he had rushed from the room for friends; and the and walked moodily by himself in the universal opinion had garden. The next day, they found him been that father singing the entire concerto through, al- Adam ought to petithough he had heard it but this once, Adam tion his patron, and his wife were amazed. It was one thing Count Esterhazy, to to talk about a "musical child," but this listen to Putzi. having of one-what a difference!

After Putzi's personal experience with event was arranged music through Ries, he began begging for at Pressburg, in the lessons. Then, one day, staring hard at an drawing-room of the

A Wonder Child

JULY, 1936

TN SEPTEMBER of 1827 Franz Liszt, assigned him and a great deal that was them with filigree embroideries, and then, Putzi was ten years old and he had defi-

dancing, Putzi would eves wide with en-Mozart's - a career

felt himself very much of a lost artist. Fairy Tales," and

The auspicious

ciation for the services of his faithful stewart, and partly because he had already THE FATHER gave the boy his first heard rumors about this "wonder-child" THE FATHER gave the boy his first heard rumors about this "wonder-child" AFTER SOME EIGHTEEN months of himself. After two weeks, who had been born on his own estate. The After you under Czerny, Putzi gave a another of his nervous breakdowns. His

all his own. When bands of wandering Never since Mozart had there been any-

it known that the of him and he went. only thing that kept them from doing just a share in bringing Putzi into his own. held a consultation and kissed him. and, after it was over,

teach him. Not only master in the capital but also he had to shame. That is precisely what he did studied with Beetho-

LISZT IN HUNGARIAN COSTUME

Vienna Applauds

not, initiating himself into the mysteries when the "show" part of the program was nitely arrived. Everybody was talking of modulation and transposition, much as the young Pascal had "picked up" the problems sonatas. Count Esterhazy and his friends of him. Word of this new genius reached of Euclid, and even weaving melodic patterns could hardly restrain themselves for joy. even to Beethoven, deaf, broken, and "out Gypsies strolled into the square at Raiding thing like this! The child must go to rumors; people always went wild over what was new, and performing brats made Then, hesitating, the him sick. At first, he refused to go to hear happy parents made the boy, but curiosity finally got the better

Beethoven's Accolade

DUTZI, PROPPED up before the funds. Then there was even greater joy some four thousand half delirious adorers among the generous waiting for him to begin, saw the great Hungarian nobles, man come in, ill-kept and poorly clad and that they might have scowling. For the first time in his life, Putzi knew what it meant to be nervous He thought only of Beethoven and played Counts Apponyi, Es- as never before. No sooner had he done terhazy, Amadee, than, amid the uproar of shouting and ap-Szapary, and Viczay plause, Beethoven walked to the platform

In 1823 the Liszts went to Paris. There, Putzi was assured of the father felt, was the place for Putzi to an income of six hun- continue his studies. He had his eyes on dred florins a year, the Conservatoire and took the boy there for an interview. Instead of asking him The Liszts moved to play, they asked him where he was born. to Vienna, Putzi was Then they shrugged. A Hungarian could taken to Carl Czerny. not study at the Conservatoire. The Con-Father Liszt had rea- servatoire was for French subjects only. sons of his own for At first the Liszts were too amazed to be wanting Czerny to angry. Then they realized that they had no need to be annoyed. If Putzi could not was Czerny the first study at the Conservatoire, he could give public concerts and put the Conservatoire

For nearly four years, then, "le petit ven, and Beethoven Litz" rocked the musical world of France was Putzi's god. The and England, playing, improvising, comtide of popular taste posing, living in style, and feeling all the had drifted past Bee- while that he ought to be doing far greater thoven by that time. things than this hateful business of travel-He was poor and ill ing around and showing off, like a trained and "queer." Worse bear. Deeply religious, he dreamed of taking around and showing off, like a trained than that, he was ing holy orders and consecrating his life "modern." No one to God. He was dissuaded from such a step would select his on the grounds that God had manifestly works to play, if he destined him for art. Then, he declared, he wanted to make an wanted not merely performing but also the impression. But Putzi peace of mind to write truly great music did just that. He -like Beethoven's. To show up the emptiplayed Beethoven ness of public taste, he once announced that clearusing of Bethoven on the wall, he said, "I would like to be that man!"

The wall between the wall, he said, "I would like to be that man!"

The wall between the wall between the wall, he said, "I would like to be that man!"

The wall between the wall betwe stead. Nobody knew the difference. He fed on that episode and hated his showy im-A tesson filmestic. After two weeks, who nad been born on its own restate: Inc. 4.8 study those takes Liest, and a another of its nervous breasdowns. His though, he saw it was going to be hard attractoracy of Preshorty were invited to public concern. Adam Liest, pure to the first of Boulogne, to be work keeping up with the lad. All day be present. Putzi improvised, read off a success. What he got was a sensation. cured by the sea. There the unexpected long he seat afthe prince, playing what was strong price put before him, delaborated The press declared "Est donn inobis." happened again. Putzi grew well, but Adam

Life Begins SO AT SIXTEEN, Franz Liszt put his childhood behind him and faced his manhood by giving music lessons for a living. His reputation assured him of an immediate following. No less a personage than the Conte de Saint-Cricq, a minister of the Martignac cabinet, engaged him to teach his young daughter Caroline. Caroline was beautiful. Further, she was romantic, charmingly innocent of all worldromantic, charmingly innocent or all word-liness, and saddened by the hopeless illness olors. Discreetly, she conveyed her hopes of her mother. The music master and his onew pupil looked deeply into each other's courage them, and the Countess felt peacenew pupil looked deeply into each other's eyes. Neither ever had met anyone like

Franz taught Caroline music, and Caro- care of love. line taught Franz his first steps in romance. Both were apt pupils. Presently their con-versation was no longer devoted exclusively to the counting of rhythms or the curving of fingers. Romance was in the very air. Towards the close of the 1820's, Paris was wrapped in a veil of emotional yearnings. Lamartine and Victor Hugo were injecting the entirely new note of individual personality into poetry, and the need to love amounted to a cult. The music lessons at the house of the Conte de Saint-Cricq grew longer and longer. Other pupils, who paid good fees, were waiting for Liszt; but he could not tear himself away from Made-

moiselle Caroline. With all the abandon of youth, he had fallen in love. Sometimes the girl's mother would listen

on a chaise longue, the Countess listened She knew only too well that she had not the Conte de Saint-Cricq and told of the and smiled. The Countess was a gentle soul. long to live, and she loved her daughter music lesson that had lasted until after devotedly. Something of the looks that the house was closed for the night. passed between the two young people, something of the ardor in their playing, could do a great deal worse than entrust her life to this handsome, fiery, earnest young genius. Had the Countess de Saint-Cricq lived, the story of Franz Liszt's life might have been written in very different ful in the thought that after she was gone, her daughter would still have the tender

The Countess' illness grew worse. She was no longer able to leave her room to listen to the music lessons. Then one day when Monsieur "Litz" came, he found the She clung to him. Each knew what the other felt; there was no need for words.

Romance and Revolution

of the poets and the romance of life. One young man came from Poland and called evening Liszt stayed so late that the house to their music. By that time they had degates were locked when he left. He had to veloped the habit of playing duets, with rouse up the porter to get himself let out, tified himself with the choicest artistic cirmuch sympathy. Propped up with pillows Though he never was small about money cles of the day, and entered upon a mode thing it was always to be

matters, he somehow forgot to tip the porter. The porter presented himself before

The Count summoned Monsieur Liszt to his presence and intimated that his made her stop and think. And thinking, daughter would have no further need of she grew convinced that even a countess music lessons. He had decided to give her in marriage to the Count d'Artigaux. The two men bade each other a civil and restrained farewell. Liszt returned home and

fell into another of his breakdowns. With his first and possibly his tenderest love snatched from him, Liszt found his life without meaning. He was ill and listless. He hated his playing, he could not work. He brooded on art and religion, conversed with his father confessor, and tried not to see that his mother was worrying about him.

Then came the Revolution of 1830, Shots were fired in the streets. People were have altered so as no longer to recall the maimed. There was a dangerous sense of young Caroline whose memory had been destiny in the air. Friends rushed to the shades grawn and his pupil in tears. The desimy in the me Montholon to see how ried to speak his sympathy. Words failed all this was affecting their melancholy him and he took Caroline into his arms. little flat in the rue Montholon to see how beaming smiles. The excitement had cured

Franz now began to be himself again. He took up his work, steeped himself in the spirit of the times, and made friends larly to give his lessons, Caroline felt with another young pianist of about his too grieved to make music. They sat to- own age, who played divinely and whose gether in the twilight, talking the romance compositions roused him to enthusiasm. The himself Frederic Chopin.

Liszt won triumph after triumph, iden-

of life that carried him far from the gentle innocence of Caroline de Saint-Cricq. Still throughout all his wanderings, her image lived in his mind.

Years later, when the promise of his youth had been richly fulfilled and his fame resounded the length and breadth of Europe, a concert tour carried him to the city of Pau, in the Pyrenees. In Pau was the home of a certain Mme. d'Artigaux who had been Caroline de Saint-Crico Liszt determined to visit her. He was used feminine adulation. At tea parties, the great ladies of Vienna and Paris would bring tiny flacons in their reticules in which to scoop up whatever precious drops he had left in his teacup. They prized as souvenirs the cigar ends he had left in the ashstand, stale, odorous, but moist from his lips. But now he felt his heart palpitating as he had himself announced. He must see her again. But how painful if she should

Mme, d'Artigaux entered, and at once the old bond of sympathy was reestablished between them. She was a gentle and pious soul, as her mother had been before her. They talked of music, of art, and of reli-They spoke of the past that was dead. Mme. d'Artigaux admitted that she had never forgotten him; that, indeed, the place he had filled in her heart had never been touched by another. Yet their relations remained strictly those of admiring friendship. Caroline would have permitted nothing else. And Liszt, light Lothario though he was, preferred to remember this first love of his as the pure and lovely

At What Age Shall My Child Begin to Learn the Piano?

By Catherine H. Smith

the answer is, "At four years old."

normally bright child, this is the ideal age for starting the piano (as so once) emerged what I would be tween the two hands, spaces backwards as well as forwards and last June, three took Distinction and wo phasized by Mr. 1001as Mattuay). But the are interest and control in the two lands, spaces outcovering as well as forwards and last june, three took Distinction at teacher must be one who knows her work are tuneful, and have words for the child naming the two 1st lines, the two 5th lines, passed with high marks. My first five-training the two 1st lines, the two 5th lines, passed with high marks. My first five-training the two 1st lines, the two 5th lines, passed with high marks. teacher must be one wine some ine with a thoroughly. She must have a beautiful being a beautiful beautiful being a beautiful being a beautiful being a beautiful bea to the most talented child.

For myself, I soon found by experience with correct mental and muscular habits, if any real achievement in later years is thing comes easily and without effort. to be realized, without long and nerve-racking efforts to eradicate bad habits. So I turned my attention to young children, ters A, B, C, D, E, F, G printed neatly on and generally include among my pupils them, a letter on each card. There are eight some tiny tot of four, five, or six. For a "A", eight "B" and eight "C" cards, with child of four, a short ten or fifteen mine lesson a day is necessary. Of course a year-old places the right letter on each occhild of that age cannot hold attention long on one subject; but there are so many different games to be played in the fifteen minute period that the lesson may become the piano with one finger, naming the notes
Ear tests, sol fa singing, writing notes

a delightful daily episode. First, there are the relaxation exercises for arm, forearm, hand, and fingers; fol- These cards have G-1st line, or C-3rd the days go by, then rotary exercises, and these in turn give place to a set of cards so on. Young children are very observant made out of stiff music paper, looking like and have wonderful memories. A minute at the following specimens one thing, a minute at another, and repeti-

as they play.

Next come the staff lines and spaces.

tions for a few days bring perfection. The child should be taught to feel care fully for the key resistance-to feel the weight of each key as it is being used, with the feeling up against the top knuckle of

THE QUESTION, "At what age the finger where it joins the hand. The reshould my child begin to learn mu- laxation and rebalance of the arm weight the piano keys; and there must be care pils sent in to the examinations should my cand began to teath that sic?" is often asked by mothers; and for each note, rotary adjustments of forearm and fingers, loose wrist and elbow, all piano between the keys. As lines and spaces, to be of any use, tion, one Honorable Mention, and four he answer is, "At four years old."

arm and unique-scored and, Jessie Gaynor's first As lines and spaces, to be of any use, tion, one Honorable Mention, and use of Given right teaching conditions and a must be kept in mind. Jessie Gaynor's first As lines and spaces, to be of any use, tion, one Honorable Mention, and use of Given right teaching the control of the second of the s

A ball game is great fun. The teacher gold medal given by the Royal Academy plano touch; for a used touch, unpacted so cash, vising the first Step (Kinross) throws the ball, at the same time calling for the highest marks in Canada Many early, when impressions are vivid and lastearly, when impressions are vivu and last for the night by An Alphabet of Exercises for a certain line or space, such as "Third other instances might be mentioned ing, cannot be other than disastrous, even followed by An Alphabet of Exercises for a certain line or space, such as "Third other instances might be mentioned." (Mungo-Park) and then Carroll's "Scenes space in the Treble." The child catches the from a Farm," make music a joy to any ball on the bounce, answering "C" as she and golden curls, placed (as Mr. Matthay For mysell, I soon tound by experience into a ratio, make must be soon to the bounce, answering C as she and golden curls, placed tas Mr. make that it is very essential to start children child whose muscular conditions are care-does so; and then throws it back to the does) near the beginning of the program. teacher, who has to catch it, answering to and playing with ease and abandon the fully watched and directed, so that every-

> conditions for staccato playing. I always use "stars" with my young children-a green star shows each hand them, a letter of teach tradit. The cards, with has been read alone; a red star, both older and the occasion offers, to girt of seven each of the other letters. Miss Four-hands together; a silver star, the piece is her best to the public. Others, again, are known by heart; a gold star, the piece can making and will make a career of them tave, becoming expert after a little practice. be played by heart, with right expression, music The cards are not necessary for older counted aloud, and the words, if any, sung children, who simply play the octaves up nicely.

and rests, rhythms, singing songs, marching to music, and similar amusements, all have their place from day to day; and by for arm, forearm, hand, and fingers; tollowed by bent and flat finger exercises, as space, and so on, marked on each one; and the end of the winter the child is able to interest the audience which gathers in the olic Church of St. John, in Philadelphia ballroom of the Ritz-Carlton for my an- On one such occasion he is said to have nual big recital. Smaller recitals have feared that he would be late jor a lond meantime taken place in my own studio, at eon engagement. He suddenly tore asid bazaars, or elsewhere—all excellent experience for the child. To children started called to the priest who was midway in his young, with thorough training on right discourse. "Stop-a de preach' Stop-a lines, music becomes second nature; and, preach! I sing-a now!" He was obey as they grow older, they come along rap- and the song sung-

Royal Academy of London, England, held in Montreal last May, four took Distincold pupil, in her Finals at sixteen, took the

A little five-year-old, with rosy cheeks any line or space given by the child.

Bouncing balls will give good muscular age) delights the audience, besides being age) delights the audience, besides being splendid training for the child, who brought up to appear on a platform, thinks it "all in the day's work" when she grows

Sermon or Song?

Brignoli, famous tenor, used occasional to sing an Offertorium in the Roman Cath A Different Bach

By the Well Known American Teacher of Piano Playing

Allen Spencer

Mr. Allen Spencer was born at Fair Haven, Vermont. His training in piano

playing was from the famous pupil and disciple of Liszt, William H. Sherwood;

and he studied composition with Dr. Peter C. Lutkin. In his early youth he

became a member of the faculty of the American Conservatory of Music, in

Chicago; with which he still is actively associated and of which for some years

N THE MANY YEARS that I have been privileged to watch pupils come and go in a large conservatory of music, I have been able to discern a great change in the attitude of the pupil towards the study of the works of Johann Sebastian Bach. But a few decades ago almost no student, who came to the city for advanced piano study, had prepared any of the works of Bach; and the very few who had done so looked upon this as an unpleasant task and had studied these works only super-

Now it is the exception when a pupil has not learned a considerable number of compositions by the great Cantor of Leipzig; and what he has learned he usually plays with interest and some intelligence. So much for our musical progress. Unfortunately, however, most piano teachers seem to think that there are only two collections of Bach's works that are available for teaching purposes: the "Inchord." There is no greater pedagogical mistake than to begin the study of Bach with the "Inventions." To the untrained musical mind, they are stern and forbid-ding; and they should be left until the student has written advanced counterpoint for at least a year. When he has reached this stage of advancement, he not only will begin to comprehend the almost uncanny cleverness of these "Inventions," but he also will be able to grasp, in some degree, the deep musical feeling which pervades so many of them, particularly those in three parts.

On First Acquaintance

MUCH BETTER approach to Bach A is made through the almost limitless number of Gavottes, Bourrées, Menuets and Gioues that are scattered throughout his many suites. These have also the added advantage not only of appealing to the pupil but also of being effective recital numbers, from the easiest of them. The student derives the full benefit from a Bach number only when he has learned it so well as to have attained self-control in its public performance.

"The Well Tempered Clavichord," unapproachably magnificent work that it is, is attainable only by the advanced pianist, if a really finished performance is to be desired. Only a long schooling through the other works of the master will make possible a controlled public performance of these "Preludes and Fugues." Out of the entire forty-eight, not more than ten are at all attainable by the young pianist. The greatest of the "Fugues," notably the ones n C-sharp minor, in E-flat minor, and in B-flat minor, in Book I, and the ones in E minor and G-sharp minor, in Book II, are impossible to listen to, except from the hands of the master pianists of each genera-

More Judgment

ANOTHER DEPLORABLE feature of the present day study of Bach is the giving to a pupil, who is ignorant of the larger part of the original Bach literature, the large transcriptions of the "Preludes and Fugues" and of the "Choral Preludes," which were originally written for the organ. These should not be used until at least one of the seven splendid original "Toccatas" has been learned and the "Suites" and "Partitas" have been well

If the student learns easily, it is wise to study one of the suites in its entirety,

JULY, 1936

more than most great artists, likes to produce works in their entirety, no longer plays complete Bach suites in public. The monotony of seven numbers in the same key is a difficult handicap to combat; for the mission of the pianist, at this stage of our progress, is to make even the untrained listener like and respond to his Bach play- ence as does any Rhapsody of Liszt. In the

If, however, the pupil acquires this mental comprehension of Bach rather slowly, nation it is much better to start with excerpts from various suites, as the different movements vary greatly in their difficulty.

he has been the Dean.

There are many finely selected Bach albums, beginning with the earliest grades, that the teacher may use to establish an understanding and love for this composer's the Gigue combine well; and in the one learn and to comprehend them. These albums eliminate the unnecessary expense of Gigue is very difficult to play well. the pupil's buying a large album in which often there will be but one piece usable that will have the most direct appeal to should be encouraged to begin to acquire a Bach Library by buying a complete copy, even if only one number is to be learned for the present.

Where Every Prospect Pleases WE PRESUME, then, that the stu- Gigue. In the "Suite in G minor" the Prelude dent, by the study of the smaller forms, is fascinating and may be followed by the is prepared to approach the serious study Sarabande and the well known Gavotte.

and to use not more than four of the num- of Bach in his more important works, a bers in public. Even Harold Bauer, who, rich and varied field is at once open to

The most effective of the "French Suites" is the one in G major. The Allemande, Sarabande, Gavotte, Bourrée and Gigue make a useful recital group. This Gigue, under the hands of an artist like Miss Hess, becomes as effective with a general audi-'French Suite in E-flat," the Allemande, Air, and Gigue make an excellent combi-

The "Partitas" are so rich in pedagogic material that it is difficult to select from them. In the "Partita in B-flat major," the Prelude, Sarabande, Menuet, and Gigue make a group which is not too long. In the "Partita in D major" the Sarabande and works, and in which he may be taught to in G major the Preambule, Courante and Gigue may be used together, although the "There are three of the "English Suites" at the time. Later the serious student both student and public: the ones in A minor, in G minor and in E minor. From the standpoint of the student, the "Suite in A minor" is one of the most useful in all the Bach literature, and nothing could interest a listener more than a group consist-

In the "Suite in E minor" the Prelude is very effective, even if difficult; and the beautiful Sarabande and the sparkling Passepied may be played with it.

The seven "Toccatas" are for the mature student only; they are very difficult. Of them, the most useful are the ones in G major (with the cuts in the Fugue suggested by Mr. Edwin Hughes, in his reent edition), in D major with its beautiful Fugues, and in G minor, All of these are effective recital numbers and should be heard more frequently

If the teacher is interested in exploring among the less known volumes of the Bach literature, many useful, interesting and effective recital numbers may be unearthed. In "Edition Peters, No. 208" are to he found several very effective concert pieces. Echo, one of the few compositions of this master with an imaginative title, begins



and the Duetto in E minor, a vivacious and fascinating double fugue, has this sub



In the same volume is to be found the great Capriccio in B-flat, which, in its en-tirety, is beyond student attainments; but the charming Postillion's Song,



and the Fugue following it, built on a horn theme



ALLEN SPENCER

may be easily handled by a well advanced

student. In "Edition Peters, No. 214" is another attractive "Suite in A minor." From this the Sarabande, Menuet, and Gigue may be used. The Gigue is particularly effective.

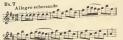




brilliant numbers. The Capriccio in E major is rather long but is fascinating, in



Then on page fifty is an interesting and useful Fugue in D major, beginning



Examples like these could be continued

almost indefinitely. A few dollars spent in acquiring some of the less known volumes of Bach and a few hours given to their study will bring a rich return to the am-bitious piano teacher. An advanced piano student may well afford to give a fain portion of at least two of his study years the Bach repertoire outlined herein Then, with ears, brain and hand coordi nating, and with a riper musicianship, he can begin the "Well Tempered Clavichord with the assurance that he is in many ways fitted to cope with its difficulties and that, in a measure at least, he can under stand its deep musical thought. He then will find Bach an unending delight,

Stamps for Success

By J. Lilian Vandevere

work gummed stickers of every con-ceivable style had been used. Gay dots marched around the individual scale cards. Gold stickers had blazoned forth the triumph of memorizing accomplished. For perfect lessons the calendar had been followed with divers colored seals, from grinning Hallowe'en pumpkins to fluffy Easter

But now the older children had grown did not seem to mix, and something must be done about it. Definite marking is a tangible, visible record; parents expect it, and it is a great incentive to pupils; so it while idly turning over a rubber stamp reading, "First Class Mail," the inspiration came. Stamps it should be!

Forthwith we mapped out our needs, organized our ideas, and hunted up a place where stamps were made. For \$2.95 we secured an outfit that will last indefinitely, and add new zest to the pupils' work. Already the children's reactions have conits great value in the business part of teach-

ing, which is-keeping the pupil interested. The sight of the stamps and the pad intrigued the young folks at once. A young hopeful played a piece from memory, and looked inquiringly to see what was to hap-

the swift smile, and the sparkle in her eyes ing it was given this stamp showed her appreciation.

For the Class Too

THEN CAME THE class lesson. The one who was soloist for the day did his best, and retired to his seat, awaiting Junior High School lads and silver stars criticism. Nothing was said. Instead a stamp was produced, inked deliberately, and his music marked

PLAYED WELL IN CLASS

Proudly he turned the page for the inspecmust be done, but how? Then, one day, tion of his curious classmates. Admiring exclamations gratified his soul, and gave the writer a glow of satisfaction at the way our scheme was appealing to the young-

We went on to checking the written home work for the day. Our well intentioned, hastily written, 100's in red pencil had been accurate, but no great ornament to the page. Now we went briskly among vinced us of the wisdom of the plan, and the group, and on each correct paper we

mained a trump or two to play. On the a method of marking is in use, ing shades and degrees of magnitude had A red inking pad was used, and the word trio being used for ensemble work each stood out clearly and cheerily. This pupil pupil's name had been written. After the is a quiet child, not given to raptures, but sight reading was over, each name deserv-

SPLENDID SIGHT READING

There it stood right beside the name, a plain and definite record of work well done. Those who had not received it wore expressions that combined chagrin and high resolve. Such a simple way of focusing attention more firmly, and bringing each pupil up to his own best work!

tain private lesson was beautifully done. niake shift. Busy parents who cannot come The technic was perfect, the memorizing to the studio are glad to see understandaccurate, the review work vastly improved, the new work done carefully and artistically. Instead of marking separate items in this most satisfactory lesson, we put at dividual order. There is a wide choice as the bottom of the page in the lesson book regards style of type and size of letter. Adthis all inclusive and significant stamp

100 LESSON

eye I could see Daddy being shown that red ink and the words in green, purple, high mark. Visiting playmates could be blue or black. seen gazing respectfully at such indisput- Five stamps, a pad, and a bottle of red able evidence of musical accomplishment. pad ink, all for less than three dollars, A trail of pleased murmurs sounded in our Outsiders who see music stamped in this and enthusiasm is already running high manner cannot but gain an impression that Is it any wonder that we have adopted Next came sight reading, and we took the teacher watches for and expects good as a slogan, "Stamps for Success!"?

N MARKING MY PIANO pupils' pen. I took her music and stamped neatly turns going through the new work for the work, and recognizes it, when it is given day. The pupils hardly expected any more Who knows, other pupils and parents may new items to appear, but there still re- become interested in a studio where such

Not To Be Missed

O NE pupil brought to a private lesson the piece she had forgotten to bring when playing it in class. "Please stamp my piece 'Well Played in Class," she said. "I like these little red marks!"

At the closing recital, if it is desired these various credits may be counted up and the teacher knows exactly where each pupil stands. The marking is unique, easily read, and permanent. It has the dignity of Eventually there came a day when a cer- being "ready-made," and not an amateur able marks that show plainly how a child progresses musically.

ditional captions and different ideas can be worked out as occasion requires. The stamp pads come in various colors, so if Could more have been said? In my mind's desired the figure 100 could be stamped in

Developing Interest in Practice

By Carl W. Grimm

THE STUDENT'S best incentive is

Do not believe that lack of interest is incurable. Even Paderewski, as a boy, was fond of music but cared little for prescales. At twelve years he did not show any great promise, and some of his teachers doing the work. thought little of his talent. But something thought little of his talent. But something language and the papend that aroused his ambition, and he began to apply himself assidously. Even retribythm, no matter how slowly the tally he became one of the most famous painties of all history. Paderewski, himself assage is taken. If necessary deemand a pharase, eliminating all haphazard ways for the control of the papend of the taking work.

Fix Early Habits

THE HAPPY DAYS of youth are brain and muscle operations.

Take a passage of eight or sixteen meas-Inaturally easy-going and carefree. In young, being inexperienced, must learn ures; and have him observe every detail as schedule, allotting the time and task of New Music."

caution and the avoidance of undue haste. regards notes, time and fingering. Then let each day in the week. At home the student to impress upon his mind the best way of the piece done tolerably.

Teach him caution. This requires the along. Time is the backbone of music. The think of watching the clock. habit of rigid self-discipline begins with playing in correct time, insuring accurate which is as important to the pianist as to

the knowledge that practice will They should be taught the useful membro-improvent, "Exercise content to a more avoidance or unique insister." regards notes, time an ongering. Then let each day in the week. At nome in a market and the membro-improvent, "Exercise the membro of time and energy. Habits of work to del Latin provent, "Exercise the best moster)." arranging the material in order that they said of Paderewski that even when he was the material in order that they said of Paderewski that even when he was the state of the membro of time in the said of the membro of derive the maximum good from their study. acclaimed a virtuoso, he would play single quicken the mental powers, compel accuracy But merely telling these facts is not teach- passages two hundred and fifty times with- develop the memory, and prove a discipling ing them. The teacher must from time to out stopping. Thus is one portion learned of character. The student's last incentive was fond of music but caree nature for piece may around an exactly make the pupil, in order perfectly, rather than are many parts of is the knowledge of what practice mild be a partial of the property of th

One Thing at a Time

plants of an instory. Facetways was due self, remarked that his success was due one per cent to talent, nine per cent to luck, partly indolent and not sure of the time utilizing the time properly. Intent upon one per cent to talent, nine per cent to not, and ninety per cent to patient and painsvalues and rinety per cent to patient and painsvalues and rhythm, and prefers dawdling really accomplishing something, he will not Remind him always to breathe properly,

the athlete.

actually produce in results. Remember the old Latin proverb, "Exercitate optimus cst magister (Practice is the best moster).

The prophet in music is the composer. This His evangelist is the performer. partnership is akin to that of the drams and the influence which actors and managers have on the prevailing taste of theatre is exactly paralleled by the power of the executive musician to affect the for-Success in study involves a well-planned of the executive musician to aper in The



BEETHOVEN IN HIS MUSICAL PRIME From a Painting by Eschstaedt

Sources of Beethoven's Inspiration

by Edouard Herriot FORMER PREMIER OF FRANCE

From M. Herriot's remarkable work, "The Life and Times of Beethoven"*

M. Edouard Herriot, former Premier of France, to write the finest critical appreeven the splendid works of his compatriot, M. Rolland, can equal the incomparable touch and the rich scholarship of Herriot, This momentous book concerns itself with Beethoven as a creative genius, but it does not fail to look into the astonishing personal traits of the man. It is therefore a most readable book in every respect. The mature judgment of the author, his sensitive penetration, his sympathetic but tempered understanding make this work a real revelation to the reader. That France should have a statesman capable of writing with such authority and ingenuity, upon a subject which is purely artistic, is a

great poets he read moved him, as he was obtained a court post from him. likewise moved by nature. Homer, Plutarch,

"From Schiller, Beethoven borrowed

Sources of a Great Poem

splendid tribute to the culture of the magazine. The first number, which bears again be happy. . Through the publishers (The Macmil- act of the drama on which he was work- for Leipzig; then, in the middle of the lan Company) we are privileged to present ing, as well as a partial translation of summer, he went to rejoin his friend Körhere a part of the chapter upon "The Man: "Jacques le Fataliste." Unfortunately Schillner at the village of Gohlis, Here it was, His Inspiration." Herriot points out that ler also included certain criticisms against in voluptuous idleness, that he composed Beethoven was virtually self-taught in all the performances given at the theater, but his craft of music. By means of wide which were so badly received by the public but his craft of music. By means of wide which were so badly received by the public

"The Life and Times of Benchman's life of the public
dition, he became surprisingly well ac- Mannheim was made impossible. In the by The Mannillan Company, and the published of the published

Published the early works on Beehoven is that friend Schindler was continually advising bles, Schiller received some encouragement attesting to its veracity, that one morning of the American, Alexander Wheelock him to avoid being directly influenced in from Gottfried Körner; this was the be-Thayer. This great book still remains one his music by outside influences of a roman-ginning and the basis of an enduring poet saw a young man half undressed who of the finest achievements in musicology, tie nature. On the other hand, Beethoven the control of the finest achievements in musicology, the nature of the other hand, Beethoven the control of the finest achievements in musicology, the nature. On the other hand, Beethoven the control of the finest achievements in musicology, the nature of the finest control of the finest achievements in musicology, the nature of the finest control of the finest control of the finest achievements in musicology, the nature of the finest control of the finest achievements in musicology, the nature of the finest control of the finest achievements in musicology, the nature of the finest control of the finest achievements in musicology, the nature of the finest control of the finest has remained for an amazing Frenchman, spired by outside influences. All of the the Duke of Weimar, Karl August, and ery. Schiller rescued him, consoled him,

"At Mannheim, he had been in love with ode interspersed with choruses. ciation of the great Teutonic master. Not Klopstock, Ossian (Macpherson), Matthis- Charlotte von Ostheim, the wife of an "Joy-writes the poet-Joy, divine son and Gellert were among his favorites. officer who had served with France in the spark, lovely daughter of Elysium, drunk Schiller and Goethe, however, influenced American Revolution. Upon leaving to with your fires, heavenly one, we enter him more than all others. Of them Herriot enter the service of Karl August, Schiller your sanctuary. Your charms bind again wrote a letter to his Leipzig friends, which that which custom has torn asunder; all in certain respects recalls the Heiligenstadt men become brothers, where your soft primarily, to immortalize it, the poem An Testament. I write to you in the inex-wings are spread.

die Freude, published in 1785 in the second pressible anguish of my heart . . . For Freude sch issue of Thalia. He probably had become twelve days I have carried about with me, acquainted with his work in Bonn, at the as it were, a resolution to abandon this home of the von Breunings with Eleanora. world. Men, all my family, the earth, the sky, are loathsome. I have not a soul here, not a single one, to fill the void in my THIS POEM has its history. Finan- heart; not a friend. . . Oh! My heart cially pressed at the time that he was thirsts after new sustenance, better men, writing "Don Carlos," Schiller founded a friendship, affection, love . . . I shall never

the date of March, 1785, contains the first "In April, 1785, Schiller left Mannheim

ROBABLY the most voluminous of quainted with certain classical works. His midst of his embarrassment and his trouand, impressed by this incident, wrote his

Freude, schöner Götterfunken. Tochter aus Elysium, Wir betreten feuertrunken. Himmlische, dein Heiligtum. Deine Zauber binden wieder, Was die Mode streng geteilt, Alle Menschen werden Brüder Wo dein sanfter Flügel weilt.

"And the chorus replies: 'Be ye embraced, ye millions 1 The whole world be kissed Brothers, above the starry canopy there must be a loving father.'

Seid umschlungen, Millionen! Diesen Kuss der ganzen Welt! Brüder,-über'm Sternenzelt Muss ein lieber Vater wohnen. "The ode expresses, above all, the poet's gratitude to his friend Gottfried Körner

tiny of being a friend to a friend, you him. This would be wrong. From his childexpresses a general thought: Let all who logical catalogue of his works is listed, inhabit this great terrestrial globe render homage to fraternity! It guides us toward work of the control of the contr mingle your joy with ours!' But the chorus the stars where the throne of the unknown is erected. Let all creatures drink with joy from the breasts of Nature. Let all the (No. 4 of op. 75, published in 1810) and good and all the evil follow her path, composed on words of Goethe three songs strewn with roses. She will give us kisses, wine, and will be a proven friend until

inspiration of his mother; he never forgot hands, on Goethe's Ich denke dein history in terms of our own national events we tend to forget that such a work was also revolutionary, appearing as it did four years before the publication of An die Freude, and in the same year in which Schiller assembled his first lyric efforts in an Anthologie. Had not Schiller, harassed because of his liberal ideas, been compelled to flee from Stuttgart? He is to be found again with all his independence of judgment in his Fiesko.

The Heart Speaks

"SCHILLER REMAINED loyal to his oninions when he wrote his wonderful ode, To Joy, 'mighty source of eternal Nature' (die starke Feder in der ewigen Nature'). This Joy that he eulogized might very well be called Life. It is the power that quickens seeds, that scatters the stars about the firmament, that attends heroes and sustains martyrs. The writer's enthusiasm indulged in every freedom of expression: 'On the radiant hills of faith one sees floating the banners of Joy, through the widesprung cracks of coffins one sees her standing amidst a choir of angels."

Auf des Glaubens Sonnenberge Sieht man ihre Fahnen wehn, Durch den Riss gesprengter Särge Sie im Chor der Engel stehn.

"The chorus thus bids man to suffer with courage, in the hope of a supraterrestrial recompense. 'Let us forget hatred, vengeance! Let us forgive our mortal enemy! Let no tear burden his heart! Let no remorse consume him. Let us destroy our book of debts (Unser Schuldbuch sei

"'Courage and strength in bitter suffering! Aid whenever innocence weeps! By the sworn promise of faith eternal! To friends and foes, alike the truth! A manly pride even before the throne of kings!" In the magazine Thalia, the work ends with the following stanza: 'Deliverance from the chains of tyrants; magnanimity even toward scoundrels; hope to the bed of the dying; forgiveness on the scaffold! Let even the dead be living! Brothers, drink and sing together: May all sinners be pardoned and let hell be no more!"

"Beethoven never ceased reading Schiller. In memory of his friend Wenzel Krumpholz, who died in May, 1817, he set to music Gesang der Mönche from 'Wil-helm Tell.' But it was An die Freude that '* Notlebohn and Grove credit G. A. von Halem with this poem.—Translators. produced the first and most profound impression on him. Julien Tiersot mentions a letter of January 26, 1793, in which a citizen of Bonn, Fischenich, informed Charlotte Schiller that the young Beethoven proposed to set to music this ode written by her brother.

The Gods in Converse DID GOETHE'S influence work more

"Because Beethoven did not meet his idol

You to whom has fallen the happy des-Beethoven borrowed from Faust the song, Gretels Warnung* (Mit Liebesblick) that remained uncompleted: Neue Liebe, neues Leben (New Love, New Life), the Beloved). After 1800, that is to say, "Schiller, who had contemplated becom- following the 'First Symphony,' he wrote ing a clergyman, submitted to the mystic a melody with variations for piano, four

story of the disciples of Emmaus. At the ished the 'Fifth' and 'Sixth' symphonies, writer expressed it. the poet. It was his brief affair with Bet-He was evidently very anxious to learn

> correspondence. Zelter, who moreover knew and admired Beethoven exceedingly, Goethe preferred his melodies, his Lieder, his quartets for male voices, to all other musical compositions.

of the string quartets, in spite of the fact assert his veneration for the author of 'Faust.' 'What an influence he has had on me!' he declared in 1822 to Friedrich No poet is set so easily to music as cal illusions. a score for 'Faust,' and we can conclude work! Something might come of that!'

From Diversity Devotion

stances under the tender care of a charming mother, in all the luxury that a mid-

and the youthful Minna. We believe that until somewhat later, in 1812 at the baths die-class, affluent, strictly ordered family ceed in what I undertook that was beyond the stronge should be interested to the stronge should be should be strongered to the strongere the strophe should be interpreted that in Teplitz, one might be led to think at could provide. The University of Leipzig, my powers, and to descree what I obtained the strophe should be interpreted that in Teplitz, one might be led to think at could provide. The University of Leipzig in without meriting it!" who have acquired a beloved companion, bood—his letters affirm it—Bechoven had material procecupations separated from his minule vour ion with one D has the charge of the companion of the compa publishers, offered to set his first Lieder to music. Women, whom we see gliding like shadows through Beethoven's life, escaping when pursued by him, adorned Goethe's favored adolescence; indeed, Die Leiden des jungen Werther was based on memories. Rousseau and Klopstock, these were the teachers of the two men, their secret counselors; with the disciples there was the same richness of nature, the same wine, and will be a proven friend until neues Leon (New Local Pleasure is the share even of the Mechaelide sum Timese (Song Varied for was the same richness or nature, or an inspiration being received by an Emptor who had death. Pleasure is the share even of the Mechaelide sum Timese (Song Varied for your power of lyric expansion), an inspiration being received by an Emptor who had death. Pleasure is the share even of the Mechaelide sum Timese (Song Varied for your power of lyric expansion), an inspiration being received by an Emptor who had death. Pleasure is the share even of the Mechaelide sum Timese (Song Varied for your power of lyric expansion), an inspiration being received by an Emptor who had death. Pleasure is the share even of the Mechaelide sum Timese (Song Varied for your power of lyric expansion), an inspiration being received by an Emptor who had death. Pleasure is the share even of the Mechaelide sum Timese (Song Varied for your power of lyric expansion), an inspiration being received by an Emptor who had death. Pleasure is the share even of the Mechaelide sum Timese (Song Varied for your power of lyric expansion), an inspiration being received by an Emptor who had death. Pleasure is the share even times? But let we have the share even times? But let provisations, a personality strong enough to free itself from the shackles of the past;

Law, and even in his cosmopolitanism. obedience to inspiration alone, a love of "In 1808, in the same year that he fin- risk, a passion for the 'high seas' as the bodied in this peremptory word.

tured himself on Klopstock and the Messian plano accompaniment on Goethe's Schwenier on the beautiful for the beautiful for the school first Friedrick which seemed in certain respects a dead sucht. Two years later, while working on the forespool first Friedrick which seemed in certain respects a dead sucht. Two years later, while working on the forespool first Friedrick which seemed in certain respects a dead such a first atmosphase contribution to the national religion of the very least, when with seemed in certain respects a dead such a first atmosphase contribution to the national religion of the very least, when with seemed in certain respects a dead such a first atmosphase contribution to the national religion of the very least, when with seemed in certain respects a dead such a first atmosphase contribution to the national religion of the very least, when we have a lamental all properties of the properties of t "Follow Goethe in his first amorous adthe music for Egmont, he borrowed no Brion and then Lili Schönemann. Timidfewer than nine subjects for Lieder from ity? None at all. He had decided to dedicate himself to that fire that ever urged tina Brentano that inspired the desire to him on, to submit only to the laws of his meet the great writer, whom, through her, own genius; and he explained, by way of Chateaubriand, in his seductive eloism in he addressed with the greatest of respect. the rigors of fatalism, all the decisions that his resolute wish to renew indeholds the were prompted by self-love. Beethoven fountains of his life, in his refusal to grow permitted himself to be restrained by com- old, in his profound serenity that harbore Goethe's opinion of him.

"Goethe's musical adviser was, as we mon morality; he dealed himself dubious and his so deep an interest in Bethoven and who know, Karl Friedrich Zelter, with whom joys and magnified his scruples and his so deep an interest in Beethoven and who know, the regard in a copious and interesting duties. What laws could have circum- was to accompany him to his grag in scribed the brilliant companion of Prince 1827, trembled, the preceding year, before Karl August, this real master of Weimar, His Excellency, icy and solemn, constelled directed the Singakademie and founded the this seducer who was not yet thirty and lating with decorations at the table or in Liedertafel of Berlin. It is indeed a curious yet possessed complete authority? When an intimate circle, Goethe would unbed story, this of a mason's son, who as a he ran the risk of being engulfed, Goethe and consent to become a man again; the youth plied his father's trade, and later saved himself by his magnificent egotism; master of the last quartets could never he ran the risk of being engulfed, Goethe and consent to become a man again; the exercised so great an influence on the development of choral music in Germany, had left the garden of Sesenheim; a new has surpassed Goethe in scope, no one has flight carried him to Italy, and what mat- done more in attempting to create a mi tered Frau von Stein and her lamenta- versal literature which would be in itself tions! Caprice brought him back, or at the image of universal reason; his intellect "In spite of the fact that Goethe appears least, the need of a change. One admires went farther; he conceived not only unity not to have understood all the innovations this splendid, vital force, this aggressive of thought, but even unity of nature, on and all the mighty power of the composer contempt for conventions, this horror of which he bestowed a logical plan, the law habit and routine, this desire for constant of order. His intellect, yes: his splended that he did nothing to assist him, Bee-thoven never neglected an opportunity to ment, which sustained his critical sense charged him with strength, mastered his even in the face of events such as those aged body, sought to rejuvenate him and of the French Revolution. Intelligence, to hold him erect near the end of this long with him, ruled over feeling; sufficiently Rochlitz. I would have gone to my death informed to permit his domination at the Viewed from the heights to which Goethe teeted him from and defended him against it that of a man of a woman or that of a man and the summer at Karlsbad I read him every day—when I read. He has killed Klopstock for me. easy emotions, popular beliefs, and politi- When the composer of the "Mass in D

> he. And, moreover, I do not write songs "Goethe imposed on others that order not hear him. readily. The Leipzig editors made him a proposition through Rochlitz to compose As he wrote to Jacobi as early as 1793. he drew 'a circle into which, aside from that he would have accepted this offer had friendship, art, and science, nothing could he not been, at the time he received it, engaged with his 'Ninth' symphony. Hat just as he was to Schiller. While discussed he exclaimed. That would be a great ing his life in his mature age in one of the fragments translated by Porchat, he de-fines himself thus: 'I have never known a man more presumptuous than I; and in T IS VERY EASY to see what sepa- saying so I already prove the truth of Trated Goethe and Beethoven. Two what I assert. I never believed that it completely different childhoods. Not far was a question of striving for something; distant from the village of Bonn, where I always believed that it was an accom-Ludwig had so early learned to know plished fact. They should have allowed a want, Wolfgang grew up in easy circum- crown to be placed on my head; this would have appeared quite simple to me. In just that, I was only a man like any other. But what distinguished me from a veritable fool was that I attempted to suc-

"Les choses nous sont plus chères, qui nous ont plus coute," is the way that the French philosopher, Montaigne, had of saying that we value most those things which have cost us most. All of your sacrifices for your music must add surely to your future happiness.

BY THIS DEFINITION Goethe ap-D proaches the Napoleon from whom Beethoven recoiled for his betrayal of the principles of the Revolution; whether he admitted it or not, the writer prided him. self on assuring, through his prestige, the security of a city filled with field marshals; the respect with which he was ad-Goethe remained faithful to the idea em

"Like Beethoven, he had to make his contribution to the national rejoicing of himself, in the illusions that Oriental poetry still provided him, and in the hope of one last love. He should be compared to our ascent above morals, religions, and codes called to him in his distress, Goethe did

We Read His Heart

O COMPLETE our understanding Beethoven, his character, and his inspiration, it is indispensable to consult in the Staatsbibliothek of Berlin, the famous Conversation Books in which, from April. 1819, are written the remarks of the in terlocutors, and sometimes those of the master. Schindler, in 1845, sold the one hundred thirty-seven books of coarse paper which Walter Nohl undertook to decipher (the first volume was published in 1922 at Munich, by the Allgemeine Verlagsanstalt). Our reaction to these pages is like that provoked by an examination of the manuscript of Pascal's Pensees. Very difficult reading, rapidly written notes, very diverse penmanship, complicated still more by abbreviations and ellipses in the co versation. With the assistance of Dr Lachmann, we in turn undertook an exoloration. Karl, the notorious nephew, eners the scene. From the first pages of the first notebook we see Beethoven preocco pied with finding the best boarding-school master for him, and with securing for him various pieces of furniture of which he had need. We follow the poet musician's various activities. He presents himseli at the home of the Archduke Rudolph to call (Continued on Page 447)

JULY, 1936

The Secrets of the Conductor

By Fritz Reiner

CONDUCTOR OF THE CURTIS INSTITUTE ORCHESTRA AND THE PHILADELPHIA OPERA

An Interview Secured Expressly for THE ETUDE MUSIC MAGAZINE

By Rose Heylbut

is that the conductor's instrument is a living one. The pianist, violinist, or singer and foremost, a leader's personality, he definition was given by a learned Frenchence. The conductor works indirectly; that is to say, no message of his can reach his directs. His instrument is not a keyboard or a set of strings; it is a group of living, thinking human beings. Consequently, to reach his audience, the conductor must first reach his musicians, conveying his musical meaning to them, moulding them, as it were, in harmony to his own musical thought. Therefore musicianship, as such, becomes only one of the necessary requisites

to conductorship. The other requisite is a sort of musical generalship, the human power to lead other people in a harmonious way. Thus it becomes evident that not every musician can be a successful conductor. We all know form within his own mind. The two vital that there are people with a fine sense of steps in conducting are always a personal actors because they lack that certain intis practical realization—a realization there are many candidates who apply for
What, then, is the pure technic of condefinable personal magic which alone can which the public sees in terms of gestures advanced work in conducting. Before aeducting? The conductor has three means
project a personality across the footlights. and hatorbeats, has public, this conduction and the project of the proj the theater, who never can become great project a personality across the footlights. and batonbeats, but which the conductor Similarly, there are fine and sensitive musicians who, for the same reason, never make outstanding conductors. It is well, then, for the ambitious young conductor to ideas, then, involves the technic of the take careful note of his personal powers, baton; and this certainly can be learned. before venturing into a profession where But the point is that baton technic is an just these personal powers-or the lack of effect and never a cause of musical directorthem-may be largely responsible for his ship. The soul of conducting reflects those

certainly would be less than fair to tell of emotions, actions, reactions, and reyou that, by practicing this or studying creative imagination. To put my ideas into that, any young aspirant can make his the modern terms of radio, only he who mark. No matter how much study and can discover the secret emotional meaning ardor goes into conducting, its ultimate of a masterpiece, and can then transmit it test is the power to reach and convince without static or interference, through the other people in a harmonious way. Now, dynamic microphone of his personality, to by reaching and convincing other people the amplifying orchestra, is worthy to be I do not mean tyrannical self-assertion or a conductor. life of the party exuberance. Both of those qualities tire people, in the long run. I mean the sort of unaggressive sureness which invariably accompanies true leadership. Do you genuinely like people? Do ing of a conductor, but we must not over-they like you? Do you feel real human look the purely teachable elements of the sympathy within your heart? Will people art. Conductors can and should be trained turn to you instinctively for advice or aid? before they appear on the podium to guide Do you bring out the best qualities in the one set of people (the orchestra) for the people around you? Can you influence peo- enjoyment of another set of people (the ple without trying to force them? Are you audience). There is, of course, a teachable sure of yourself? Are you able to stand science of conducting, just as there is for on your own feet and to make your own all the arts. Of basic importance is a thordecisions? Can you reach out protection to ough knowledge of the technic of composiother people and make them sure? Even tion, Even if a conductor never creates a in a group of small children, who are far musical work of his own, he should be as too young to realize or to analyze their familiar with the craftsmanship of compersonal traits of character, there will be position as any composer. Only in this way always one who possesses these qualities will he be able to see clearly into the and becomes the leader of the group. For meaning of the works before him, or even those are the qualities of leadership; and to arrange or cut them, as circumstances no one who definitely lacks them should may require. He must have a complete look forward to conducting as a life's work, knowledge of barmony, theory, counterany more than a person who lacks an in- point, and musical form, as well as of born voice should try to become a singer. musical literature and the culture of the

No one without a voice can become a really start out with a clear idea of what music is. great singer; yet the voice alone is not all that counts. Upon the foundation of this viewpoint, of course, of the professional

THE DIFFERENCE between a inborn voice and talent, there must be musician? It is more than notes, more even ceptance these are examined in composiconductor and other instrumentalists built a bulwark of artistic completeness, than emotions. It is certainly more than tion, theory, harmony, counterpoint, form, Similarly, while the conductor needs, first just a job. To me, the most satisfactory musicianship, and musical literature. Last

audience except through the men whom he order to achieve this, he must devote long, but also to think in terms of sound. arduous years to the perfection of his art, He must know what he is about; he must be ductor to have played in an orchestra, alasked to identify these isolated measures of utterly familiar with the rules of his craft though, of course, this would have been good music; and, if he fails to do so correctly, and with the peculiarities of that human practice for him. A working knowledge this is taken as evidence that he is not instrument upon which he plays. Thus the of the piano is indispensable. He need not properly conversant with standard musical conductor may be defined as a general, a be a master pianist; but he must be able leader, who is at the same time a thorough to work out scores and arrangements at practical musician and a skilled psycholothe keyboard. It really matters very little

The young conductor must first possess He can transmit his conception of the uses his study years to make of himself a planation, and by means of only manual music before him, to his living instrument, only after it has taken definite and living steps in conducting are always a personal fundamental musicianship may be. In my it will be correct, intelligent, and followand imaginative preparation, followed by activities at the Curtis Institute of Music, able conducting. himself regards as expressing his personal conceptions through his playing upon his orchestra. This practical realization of his inborn qualities which, fortunately or un-I do not wish to be discouraging in saying this, but I do want to be fair. And it study alone—dynamic personality made up

The Conductor's Education

HAVE SAID that inborn qualities rank before studied science in the build-We can carry this comparison farther, times producing it. He must, above all, How would you define music, from the

anving one. The piants, violinist, or singer and toremost, a leaser's personality, the definition of the conductor's processing one of the piants, violinist, or singer and toremost, a teaser's personality, the conductor's processing the piant processing one. The piants was given to a secretary and the conductor's processing the piants are processed in the piants of sends. That is precisely what the conductor's great task is to make his of sends. That is precisely what the conductor's great task is to make his of sends. That is precisely what the conductor's great task is to make his very complex human instrument serve the ductor must accustom himself to do; he scores are brought into the examination cause of music in a worthy way; and, in must learn not merely to reproduce notes, room. These are opened at random; and

It is not necessary for the future conwhat the conductor's elementary musical training has been, he may have played the thorough musician, along the lines we have

year no students at all were accepted, bea few measures indicated, on this page or that-anywhere at all. The candidate is

literature. When students have completed a course under my direction, any one of them can stand up before an orchestra they never have seen before and conduct correctly a and then perfect a recreative imagination. kettledrum, as a beginner-provided he new piece at first sight, without verbal extechnic. Of course such a performance will not offer the highest interpretative skill; Here is an example of how important that requires deep study of the score; but



FRITZ REINER

technic of his own.

By means of this single stroke, the conductor must convey to his men not only when to begin but also how to begin. Shall the passage be taken forcefully, gently, legato, or staccato? All this musical preparation must be accurately conveyed by

tes of a score without any leader at all. feeling leader is needed. Well, I think it an excellent plan—except The basic training of the operatic con-

musical thought of a work, instead of giv- and only correctly. ing forth a mere string of nicely played notes. For whose thought and whose recreation will fifty different men reflect? The composer's indications in the text, im-

of directing at his command; facial ex- for the single fact that it is utterly impression, words, and gestures. Facial play possible. It is simple enough, to be sure, is obviously a over limited field and to get an orchestra to play without a conwords are useful only at rehearsal. Therefore ductor standing on the podium; but, since words are useful only at renearsal. Thereof the setters are the only adequate and a satisfying performance must ship. But its purely musical requisites are truth, he cannot learn and know to much and satisfying performance must ship. But its purely musical requisites are truth, he cannot learn and know to much a mooth and satisfying performance must ship. But its purely musical requisites are truth, he cannot learn and know too much a mooth and satisfying performance must ship. But its purely musical requisites are truth, he cannot learn and know too much a mooth and satisfying performance must ship. But its purely musical requisites are truth, he cannot learn and know too much a mooth and satisfying performance must ship. But its purely musical requisites are truth, he cannot learn and know too much a mooth and satisfying performance must ship. But its purely musical requisites are truth, he cannot learn and know too much a mooth and satisfying performance must ship. But its purely musical requisites are truth, he cannot learn and know too much and satisfying performance must ship. But its purely musical requisites are truth, he cannot learn and know too much and satisfying performance must ship. But its purely musical requisites are truth, he cannot learn and know too much and satisfying performance must ship and the satisf invariably useful means remaining. Every always be obedient to the guiding of one the same. The best school for an operatic young conductor begins by imitating the leading personality, it always results that conductor is the practical theater. The congestures of someone else; and he ends up one man in that "leaderless" group-perductor may master a score in the privacy
with beginning and an advantage of the ends up one man in that "leaderless" group-perductor may master a score in the privacy with laving evolved an individual baton haps the concertmaster or one of the of his study; but only by actual experitechnic of his own.

The most important beat is the upbeat.

The most important beat is the upbeat way, whether he leads it with a batton or life" under his hands. In either case, the not. It cannot be otherwise, if the per- conductor's task is to make his living formance is to seek out and recreate the medium of expression respond correctly,

The study of scores is the art of making the full printed page sound inside yourself. It is strenuous work, becoming familiar with the various clefs and the presence of (3) What special preparation does the fifteen or eighteen staves; but the thematic I have note or other asked for an opinion portant as mey are, stand simply as auxiliary interest or expenses asked for an opinion portant as mey are, stand simply as auxiliary interest or expenses asked for the must be a helpful guide, and (4) Why should the conductor have for the must be a helpful guide, and (4) Why should the conductor have group of trained musicians playing the out of musical depths. For that, a thinking, precisely here it is that the study of composition and musical form is necessary. The (5) What three mediums are at the servconductor must hear the music before him,

aspirant maps out for himself-and, in Therefore, make sure of your personal powers before you become too much involved with the baton.

SELF-TEST QUESTIONS ON MR. REINER'S ARTICLE

- (1) What peculiarity has the conductor's
- (2) What is the chief qualification of a successful conductor!
- ice of the conductor?

learning of notes is tedious work.

ERANZ LIST

of his experiences during his student days.

His picture of this remarkable musician,

part priest and part romanticist, is a very

interesting one. The mixture of sincere

artistry and dramatic showmanship in this

rare individual is one of the curious epi-

sodes in musical history. Like a pianistic

comet, Liszt, the virtuoso, remained long

in the artistic heavens of Europe. Only

after his departure did the musical world

come to realize the undoubted worth of his

serious accomplishments as a composer,

to modern composers one of their most

eloquent of mediums for the expression of

imaginative ideas. He is a unique figure in

Frederick Lamond was born in Glasgow,

January 28, 1868. After early study in

(1885-6) at Weimar and Rome, He made

his début in Berlin in 1885 and has played

with brilliant success in all parts of Europe,

making a specialty of Beethoven's later

works and of Brahms. Lamond has ap-

peared repeatedly in America, where his

T well remember discussing Liszt with

Brahms. Liszt was dead, and his successor,

as the acknowledged greatest pianist of the

day, was Anton Rubinstein. Brahms said:

When Rubinstein is at his very best, I am

faintly reminded of Liszt,' That is the kind

Preparing for Liszt

heard a performance of Les Preludes,

and from that moment it was my ambition

to study with the man who wrote that

brother, who had taught me up to that

point, and went to the Frankfurt conserva-

tory; but my mind was still set on Weimar

"Max Schwarz was my master in Frank-

mighty work. In due course I left my

WAS A BOY in Glasgow when I

fine playing is greatly admired. Mr. Lamond, in this conference, related

31, 1886.

musical history.

reminiscently:

anybody like him.

JULY, 1936

The Indefinable Liszt

A Conference with the Noted Scotch Piano Virtuoso

Frederick Lamond

ONE OF THE FEW REMAINING PUPILS OF THE MASTER



FREDERICK LAMOND

Musical Make-Believe By Anne de Vere Dennerley

■ ONG EXPERIENCE with juniors at a school of music has made one o wonder if some parents realize how difficult it is at times to keep some tiny minds interested in their lessons. Each child presents a separate problem and needs different attention.

For instance, one little boy was unfortunately very unmusical, but his parents were determined that he should learn. One day during his lesson he burst forth with, "I hate it! I hate it!" and broke into a fit of uncontrollable sobbing.

I had tried to make the lesson as interesting as possible and to explain how was very fond of books gave me an idea. Out of his exercise I made an adventure story. When the notes were ascending the wonderful knowledge of the delicate mechstaff, all was going well with our hero anism of the instrument. (keynote); but when they descended he was beset by terrible misfortunes. Each of advancement, cannot express the spirit measure was a sentence and each line of of what they play. Often it is wise for the measures was a chapter in the tale. In this teacher to form an emotional contact beway following the hero's fate, measure tween the student and the composition. I after measure became most enjoyable. Care remember a young pupil in her 'teens, who and I have found illustrating it, when nec- game we are playing. To them it is much sons because of the stories.

ambition was to become an engineer and I found he was far more interested in the "Father leaves for the East in a few mechanism of the piano than in playing it. weeks," she exclaimed. "Then play it to him," I replied. As he had a very good memory, I en-She not only passed her examination but couraged him to memorize all his work, so much his parents were set upon his music. that he could play with the piano front out Knowing he had a lively imagination and (an upright). The way he watched the rendering of Father's Nocturne, which we staff, I ask them to find it from the little

hammers obey his touch was very amus- afterwards called it. ing, and it was not long till he had a Tiny pupils love pictures on their music,

Cake	for	C.
Daisy	64	D,
Egg and Egg-cup	44	E,
Face	86	F,
Gate	84	G,
Apple	44	A.
Bird	44	B.

I devised a game by substituting, for

the notes on the staff, such articles as-

Then on little separate squares of white cardboard a cake, daisy, and so on, were painted, until for one octave on the staff each object was properly represented. After squares and to put it in its right place on the keyboard. They think it is a great



was taken to end the narrative at the most was afraid to enter her examination be-essary, a great help for them. To impress more fun finding the right place on the exciting part, thus leaving the small pupil cause she could not 'get into' her test piece, them when a passage needs playing slowly. keyboard to place a face or a little brown in a state of suspense until the next lesson. a Chopin nocturne. It required much emo- I have drawn a row of snails or tortoises bird than it is to find an ordinary note. He certainly showed signs of improvement tional treatment. Her style was excellent, across the top; when speed is required. Although my hopes are with the brilliant towards the end of the term, although he but she played without true feeling. Her galloping horses; for a loud firm, touch, a few, I recall with sympathy the tiny pupils confessed he really wanted to come to les- imagination seemed dormant, even when cannon in action; and for a soft melody, a who were so pleased when the lesson was

I nere was another than the by whole heart was in machinery. His sole someone she held most dear, and then to also a wonderful help; as for some the wonder!

over. Do they ever recall the melodies ons because of the stories.

There was another little boy whose story. At last I asked her to think of Illustrating notes for small beginners, is through which we struggled together?

How the Tuner Can Help You By F. J. England

AS EVERY MODERN plano teacher knows, advertisement is a necessary ingredient of success. The question is, "What form shall it take?" Newspapers

Forming An Agreement

Exchanging Ideas

Exchanging Ideas

Exchanging Ideas and pupils' concerts, and social evenings, have already received detailed and well

equal to the total entered by a teacher ful work.

Some pupils, in spite of a fair amount

SUPPOSING such an agreement to be under consideration, the first thing to merited attention. Consider now, for one do is to make preliminary investigations.

during the whole year. Wielding, by virtue Having satisfied yourself on that point, advice when their child is of the age to the most accombegin taking lessons. He is often, in fact, if you can offer a prospective tuning, or entirely different viewpoint, and that continuous most successful. the first to discover a potential pupil, and still better, the sale of a piano, at the stitutes their value. becomes a power in deciding who shall be same time, as a motive for your visit. At

the teacher should come into contact their backs on the piano. Such methods of the piano such me with the tuner. The tuner is, as it were, teaching are, to say the least, antiquated moment, how the piano tuner can help you. It is definitely harmful to ally oneself to a the teacher's other half: for he depends While we admit that scales, studies at Approximately speaking, the number of slipshod workman; his advice never can on the same instrument and social condicional con different homes he enters in one month is carry the weight of a man known for caretions for his living. He, too, will have that Rhapsody in Blue and In a Monator studied them and arrived at conclusions. Garden are necessary too. Not every chil The question, "How can we induce more can rise to the Beethoven sonatas of the unusical matters, parents often ask his tuner, or, in the case of a large store, with people to play the piano?" and "Why don't "Immortal Forty-eight" of Bach Many musical matters, parents often ask his tuner, or, in the case of a large store, with people play more now?" will also receive prefer Red Sails in the Swaret. It is could be a support of the property of the case of a large store, with people play more now?" will also receive prefer Red Sails in the Swaret. It is could be a support of the property of the propert musical matters, parents onen ask ms that, or, in the case of a mages show, while play more now." will also receive prefer Red Sails in the Sussett, as advice when their child is of the age to the manager. The outcome will be hastened answers. But they will be viewed from an that the most accommodating teachers at

For instance, the tuner often hears that versally by the tuning fraternity: they are becomes a power in deciding who are the teachers all events, if such an agreement is to be Miss X gives the child nothing but scales, stated here for what they are worth. The the teacher. Many wide-awake reachers an extension of the effective it will also be gradual and may studies and classical music, and that, con-

Far be it from me to instruct the teacher in his work, yet it is interesting to note that this is the lament made to me by nine HERE IS YET another reason why out of ten parents of children who turn

These convictions seem to be held uni-

ing the fiftieth anniversary of the death of Franz Liszt. He died July

that one had talent to offer him. Brahms-Paganini Variations, a Beethoven name. sonata and some Liszt; and I was the happiest youth in Europe when Liszt accepted By creating the symphonic poem, he gave me as a pupil.

Liszt at Work

inely-pious priest and man of the world, themselves to what they needed, Concern-Over his bed was a picture of Saint Francis ing his deep artistic sympathies, a thousand in the cassod of an Abbé, worked at his variations on the same theme.

The same theme, the sam Polish woman to whom Liszt had been and one that has little to do with the great devoted in his youth and who had died personality of the man. I mean, because he many years before.

of pianist Liszt was: there never has been 3.30 to 6.00 he received pupils, and so ended nowadays, but another famous master. his hard-working day. Liszt then doffed Leschetizky, once said, 'There is only one his priestly robes and became a man of the method, namely, Czerny's.' world, entertaining royally or being entertained by the Grand Duke.

Spell of a Master

plained, came in groups, and we him to Rome. Liszt, of course, was an old placed on the table the music we were man near the end of his journey, and he was ready to play for our master. Liszt would sitting with us in a hotel, when he was furt, and he himself was a Liszt pupil and come in, look through the music, and ask: called away. In a few moments he returned entirely sympathetic towards my ambition. 'Who is going to play so-and-so?' and the leading by the hand an old lady. 'La So we worked hard together, having before lucky one would go to the piano.

ever heard Liszt speak, and every single pathetic, almost tragic, to see thus together "It was vitally important to play well note I have ever heard him play. His playwhen that day came, for Liszt was inter- ing cannot be described: it was perfectly The following article is reprinted from ested in talented musicians and had not the marvelous and quite unforgettable. His an interview with Frederick Lamond, in slightest interest in the untalented. More-tastes were catholic. He took all great "The Pianoforte Teacher" of London. The over, if Liszt taught at all, he taught composers to himself and shed the light Scottish virtuoso, Frederick Lamond, one whom he chose and without fee, so that of his own penetrating mind over them. of the few remaining pupils of the pic- there was no way of coming by lessons A stray remark comes back to me as I turesque and forceful master, recounts some from Liszt except through satisfying him speak, because it illumined the page for me. The work was Beethoven's Opus 106, 'Now "At last, in 1884, Schwarz decided that observe,' said Liszt, 'that no composer was I was ready for a preliminary trial. That so exact as Beethoven in his dynamic and so he was utterly cosmopolitan in his took the form of playing for von Bülow marks.' Amongst the composers accepted as outlook and experience. His greatest comwho was coming to Frankfurt to conduct great, Liszt had only one blind spot: he a master class. I survived that and, backed could see nothing in Mendelssohn, except by von Bülow's and Schwarz's recom- in a single composition. And, curiously, in mendation, I went to Weimar to play for view of all he did for Wagner as man and Liszt in the following year. I played the artist, I never heard him mention Wagner's one becomes aware of the impossibility of

Boundless Generosity

less and royal. I need not remind musicians of the magnificent service he "WE PUPILS of Liszt used to go for rendered to Berlioz, Brahms and Schuour lessons in groups; and thus I mann, as well as to Wagner. As to his went to him on alternate days until his generosity in kind, is it not sufficient testideath. All the members of my group mony that this man, who earned vast sums. Scotland, he went to Frankfurt, where he achieved eminence. Weingartner and Rosen- left an estate when he died of five pocket promotion. Many a musician and student entered the Hoch Conservatory (directed by Joachim Raff). Later he studied with very where.

that are two whose names are still known handkerchiefs? In his desk he always kept ready money for the use of any needy fel"Let me give you a picture of those days." "Let me give you a picture of those days. low-creatures. He would listen to their fact, there are those who feel that Liszt Liszt was an amazing mixture of genu- story and then invite them to go and help was unjust to his own destiny as a comof Assisi, and from that bed he rose each tales could be told. He appreciated his force of the genius of Wagner, later his morning at four o'clock. How well I remember the protests against this arrange- How well I remember him saying to me, wrote this thrilling letter to Liszt. ment of his man-servant, who had to get with the simplicity of a child, after I had Imagine an immortal masterpiece, like coffee for his master at 3.45 a.m. daily! played the Brahms-Paganini Variations, "Tannhäuser," waiting four years for From four o'clock to seven, Liszt, clad that this was a finer work than his own recognition! It was the vision and the self-

> was in the direct line of what we may call "At seven, the great man had breakfast, the musical apostolic succession. Liszt was followed by forty winks in his chair. Then a pupil of Czerny who was a pupil of he composed or wrote until noon. From Beethoven. We hear much of 'methods'

Another Striking Picture

"MAY I RECALL a picture of Liszt that often comes into my mind. I TISZT'S STUDENTS, as I have ex- was a boy of seventeen when I went with Princesse Wittgenstein,' he announced, as

THIS YEAR the world is celebrat- our minds always that I was getting ready "I can remember every single word I he presented to us his companion. It was much together, suffered so much, indeed, because of one another

"Concerning Liszt as a composer, I came under his spell, as I have explained, when I was a boy. After a lifetime in music, I still regard his music as great. It is necessary to remember, if one would estimate his music fairly, that Liszt lived practically the whole of his life on the public platform, positions are for the pianoforte, and, in my opinion, his 'Sonata in B minor, Op. 45' is still incomparable.

"The longer one talks of Liszt, the more conveying a true picture of him. Like Byron, he defies classification. He was like a figure of the Renaissance. There "TISZT'S GENEROSITY was bound- never was another musician like him, and it is inconceivable to me that there ever

> Liszt's generosity, of which Mr. Lamond speaks, was truly boundless. The moment he recognized real genius he immediately set aside his own interests to help in its was lifted from the depths of despair by the assistance of this astonishing man. In poser, in giving so much of his time to others. His attitude toward the compelling sacrifice of Liszt that brought "Tann-

"Dear friend Lisst,

According to all that I hear, you, after the unprecedented success of your artistic life, have succeeded quite recently in winning another, in no way inferior to the finest of your former triumphs and probably even surpassing them in more than one respect. Do you think it is impossible to judge this from a distance? Read for yourself. Four years have gone by since my opera 'Tannhäuser' was published, and not a theater in the world has yet thought of playing it. And then you came from a great distance, settled in a town that possessed a small court theater and set to work at once, enabling your friend, who has been so sorely tried, to take one more step forward. Without wasting any time in talking and negotiating, you have concentrated all your energies on this work which is new

to you and placed my piece in rehearsal. Oh, you may be certain that no one knows as well as I do what it is to produce a work of this kind in the present circumstances. To do so one has to throw body and soul into it, sacrifice one's body and soul, concentrate all the fibres of one's body, all the faculties of one's soul

and have in view this single end: to bring to the light the work of one's friend, and in such a way that the representation will be beautiful and useful to one's friend. Dear friend, you have lifted me up as if by enchantment . . . I have found again the courage to endure. Once more, it is to you I owe this."

How About Figured Bass? By Arthur Foote

AS ITS DAY GONE by, as some and 2 chords:think, or is it still an indispensable part of a harmony teaching and of music thinking? First of all it must be remembered that

figured bass is a convenient way of briefly designating chords and of encouraging exactness in the minds of those who use it; while musicians think and speak in its terminology. If you wish simply to "ex-press yourself" (the attitude of so many now), it is consistent to consider figured hass as "old hat," ignoring the practical testimony of musicians from Bach to Brahms; but it is better not to be content with a smattering of inexact pseudo-knowl-

In the Bach-Handel days a good musician was expected to be able to improvise with nothing more than a figured bass to go upon. For example, the organ part of an oratorio would exist in the form of figured bass only, which, indicating the chords, formed the basis on which to improvise. Today the ability to read figured bass readily and to improvise is not too com-

It is, however, unwise for the student to depend entirely on the figured bass in this writing and to construct exercises in a purely mechanical manner; it is essential to know the natural and musical successions of chords, for what chord is chosen will be shown in the following. determined, as a rule, by the one that pre- Ex. 2 cedes it and by the one that is to follow it.

As an example, suppose we have triads only, and naturally begin with I; now I
may be followed by V, IV, VI, III, II (in chord after it we have the choice of VI, III. II, IV (sometimes) and I, and from this list may select the one to follow V, and so on. It ought not to take long for one to think the chord successions in this way.

Again, if a melody is being harmonized, while we go through the same process of choosing, the melody note will limit our choice to a certain extent; on the other are three possible triads, chords of the 6th cidedly not the only one.



while one (or two) of them may not be desirable; as to the 4 chord, the fact that its bass is, in a cadence, sure to be the dominant of the key we are in or going to, will

In harmony teaching the vexing difficulty is to get the student to think and to listen; not only to write exercises but also to play them at the piano; and to do this with the separate voices as well-the latter being a good way to learn to write interesting voice parts, one of the difficult things for an inexperienced person to appreciate. It is also well worth while for one to play the exercises, reading from the figured bass; a difficult thing, but it can be done.

The serious student will also (1) write with basses that are not figured and (2) harmonize soprano melodies; for otherwise his training cannot be considered thorough, An example of the demands which (1) makes on knowledge and intelligence is

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The Note A is probably harmonized with about that order of frequency). If we a chord of the 6th, as is B, but for C we select V, we shall find that as the next certainly must choose between a triad and a chord of the 6th while with D the choice is probably between the dominant and dominant 7th; E either a triad or chord of the 6th, C the same, and the final D a triad; in other words there is constantly a selection to be made, determined by the chord succession, by the chords before and

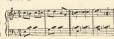
after In a few words, then, figured bass must hand, it is true that for every note there be considered an important factor, but de-

A Safe Rule For Clear Pedaling By Marie Stone

damper pedal before the instructor has note progressions clear. had a chance to teach them the fundamentals of harmony such as chords, pass- Spaulding. ing tones, and so forth. Unlike the trained musician these pupils cannot tell by the appearance of the notes which ones will sound well together when played without changing the right hand pedal.

One simple rule for such pupils is to test these doubtful passages by striking all the notes at the same time (as shown by the pedal, but if there is any discord the pedal this rule will.

PIANO STUDENTS usually begin using the must be changed often enough to keep the From The Little Optimist by George L.



Telling a pupil to lift up the pedal as chords enclosed in parentheses). If these each chord changes will not take care of blend well they may be played on the same ornamental notes or scale passages, but

"There is such a thing as concert etiquette. The rules of courtesy and unselfishness hold at concerts as well as anywhere."-Sigrid Onegin.

RECORDS AND RADIO

By Peter Hugh Reed

place of the Philharmonic Symphony Orchestra broadcasts on Sundays (3:00 to
chestra broadcasts on Sundays (3:00 to 4:00 P. M., EDST), because the response manner scarcely ever before equalled on of Columbia's nation-wide radio audience records. to symphonic music has grown so great in The recent years. According to the broadcasting company, people want their Sunday afternoon symphonic broadcasts even in the summertime, hence it was found necessary to devise this program, which is to be heard every Sunday afternoon until the play. It is Brahms, the romantic, who Philharmonic Orchestra returns to the air in the fall.

This program has been planned to appeal to two kinds of music lovers-those music but wish they knew more eniov about it. The new series presents, in an informal manner, a thorough resume of great for example), all of which are fully real music in a wide variety of fields, with the ized by the performers, but none more more commentator introducing the music in a enduring than the beautiful slow more thoroughly informal way. His brief comments are both informatively and imaginatively conceived. "Everybody's Music" is a clarinet sings a sensitive and truly dentitively conceived. "Everybody's Music" is a good program to remember, no matter

The début of Nathan Milstein, the Russian violinist, on Columbia records assumed liam Tell Overture," which are carelessly the proportions of a veritable recital. His exploited by many conductors and bandthe proportions of a vertilatie rectual. His exponent by many connectors and affects release included. Vitalla's famous masters as nierely "war-buries," for this Chacome (est X-61). Vivaldi's "Sonata in very reason are not appreciated or ulod D major" (disc 68478D), the Rondo from Dy many people as they should be It takes Pagaminis "Second Concerto" (more famen like Sir Thomas Beecham and Aruso miliarly known as La Campanella) and Toscanini, who own a true affection for Liszt's Consolation, No. 3 (disc 68479). Rossini's music, to do notable justice to its Smetana's From My Homeland and best features and to make us realize that Chopin's posthumous Nocturne in C-sharp such a work as "William Tell" is indubimingr (68480D)

Milstein plays the Chaconne by Vitali, the 17th Century musician and composer, in the familiar Charlier version with some welcome one, and one that should be heard emendations of his own. This composition, by all music lovers. long considered an important one in its particular form, still remains a significant with a most ingratiating vocal charm. Her contribution to the violinist's repertoire, interpretations of lieder, although not as undoubtedly because its musical content is searchingly rendered as Elena Gerhardt's, gratifying emotionally as well as tech- for example, are nonetheless satisfying for nically. The Vivaldi "Sonata" is an elo- their purity of vocal line. On Victor disc quent piece of music, brilliantly arranged by the late Respighi. In it, Milstein reveals his finest artistry. The balance of the recordings are typical concert fare, intended, no doubt, to reveal the eclectic ac- which is the first named song (Der Jöger)

complishments of the violinist New additions to the growing list of re-recordings of RCA Victor include a tributions to string quartet literature superb performance of Brahms' "First his "Quartet in A minor, Opus 29." In a Symphony" by the Philadelphia Orchestra, direction of Leopold Stokowski (set and widely loved work (Columbia set 245) M-301), and a rarely unified performance of Brahms' "Second Piano Concerto" (that reading, tonally aglow and clearly ariteranomalous work which has been called a lated. The recording is in line with the symphony-concerto) played by Artur playing. hnabel and the British Broadcasting Company Orchestra, direction Adrian Boult (Set M-305)

Sixty years ago Brahms wrote his "First pianos, which he called "Dolly." This suite Symphony"—an event which his friends contains among other pieces a charming and musical admirers rightfully acclaimed Berceuse, a little waltz termed Mi-o-ogave proof of his close "affinity with Bee- a tender fragment known as Dolly's Got hoven," while others condemned it as music difficult to grasp. For the better part of Espagnole. Two young pupils of Margor the sixty years of its existence, this reso- rite Long, the French pianist, play lutely energetic work has not been so work for Columbia (discs 9103 and 413) widely appreciated as it is today. Brahms' M). Here is a recording well worth in music was slow in establishing a true uni- vestigating. versal acclaim. Perhaps the controversy between the admirers of Wagner and Brahms students as well as music lovers, is one had something to do with this; or, perhans it was because of the adi; or, perhans it was because of the adi; haps it was because of the admiration the assistant) of two of lbert's little gen public held so long for the symphonies of from his "Histoires"-The Little Schumann, Mendelssohn and Schubert, Donkey and The Fresh Water Pedlat with whom Brahms could hardly be said (Victor disc 4315),

THE UNIQUE symphonic series en- to have had anything especially in common titled "Everybody's Music" was inugurated by Howard Barlow in "jirst," as a phonographic event, for Sto-

The "Piano Concerto in B-flat," by Brahms is a work of supreme musical ac complishment, in which the pianist, despite his solo capacity, is not exploited in the virtuoso manner of most concertos, For this reason, this work is most difficult to undoubtedly due to the fact that the inspi ration for this composition was derived during a sojourn he made in Italy in the have studied music and those who springtime. There are many unforgettable movements in this music (the end of the development section in the first movement, ment with its inner section wherein the used again in his song, Todessehnen, Opus

Certain compositions, like Rossini's "Wiltably a masterpiece. That is why Sir Thomas' recording of this composition (Columbia discs 68474-75D) is a most

Elisabeth Schumann is a lyric soprano 1756 this singer gives us a miniature recital of several vocal gems by Brahms-Der Jager Nachtigall, Wiegenlied and Vergebliches Ständchen-the only novelty of which is here recorded for the first time

One of Schubert's most engaging connewly recorded version of this familiar

Faure, like a number of other composers turned to childhood for inspiration and created a wholly delightful suite for two den, and a Chabrier-like finale called Pa

Another piano recording, of interest t THE ETUDE

BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by VICTOR L GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR



More Practical Hints for Band and Orchestral Rehearsals

Third in a Series of Helpful Educational Articles By the Conductor of this Department

conductors give due attention to and never should be tolerated. the development of the essential qualities The intelligent player will warm up by their feet, or by personal abuse. Such direcof an artistic organization, as outlined in playing a few long tones, a few scale pasthe two preceding papers, it may be stated sages, and a few interval exercises-pref-discipline and, upon occasion, when they as an incontrovertible fact that the final erably slurred intervals, in the case of the feel that they can no longer endure the pendent upon one quality-Alertness. Does rather quietly. He will then spend some a rage and display a lack of dignity which the conductor, when upon the podium at time in softly going over any difficult pas- does not serve to increase the respect of rehearsal or concert, enjoy the undivided sages from numbers in his folio, so as more their players. This sort of reprehensible attention and loyal respect of the players? surely to master them, or to acquaint him- procedure never will develop real discipline need to use rehearsal time in doing this. Does he inspire and maintain rigid and re- self with their technical and rhythmic spectful discipline at all times? His ulti- peculiarities if the numbers are new. mate success is largely, almost wholly, dependent upon the answer to these points; for, however great a musician he may be, he can succeed only in proportion to the

accorded him by his players. It is best that a conductor have the wholesome respect and loyalty of his players as well as their close attention, but it is absolutely essential that he have their undivided attention. He should be rigid in the maintenance of such undivided attenthe maintenance of such minutured artenition but should also be absolutely fair in the treatment accorded the players. He his platform (or raps upon his stand) should never be fairly rigid, but should at the time for beginning the rehearsal, he always be rigidly fair. He even may be should have the immediate, respectful, and As undesirable as this may be, it is better

bility and courtesy. when waiting for the rehearsal to begin, should spend the time in warming up and by noisy overblowing or noisy scratching of strings. Such procedure, much too com-

portance that band and orchestra fruitless; it is also harmful and atrocious

The skilled and experienced player has learned that soft and subdued playing is best for improving the embouchure of the wind player. Light bowing is fully as essenquality and amount of respect and attention tial for the string player. It is only the unthinking and immature player who noisily overblows or scratches on his instrument in the belief that he is warming up; and the really intelligent director will not permit this maddening and diabolical practice.

Attention Essential

somewhat of a martinet when conducting, undivided attention of all the players. This is nothing less than his due, and he should than being lax in the maintenance of dis- insist upon it. The capable conductor will cipline, even though he is a model of affa- quite naturally inspire the respect and attention of properly trained players-whether The members of a band or orchestra, juveniles or mature professionals—though some conductors inspire such respectful recourse. attention more readily and more easily than preparing themselves for the work which is do others. The ability to inspire, instincto follow. This never can be accomplished tively, alert attention is a necessary quality for the conductor who is to be successful. Lacking this ability, he is greatly handi-

within an organization. In such a case it

Rules should be made to be observed, not to be broken or ignored. When the conducin which a passage should be performedeven though the correction is being offered

be tolerated.

To secure the attention of the players them by a glance and facial expression. for starting, it should be only necessary for conductor to raise his hands to the starting position. If this fails to secure the immediate attention of all players, it is evident that proper discipline does not exist. Rapping noisily upon the stand for attention is a somewhat barbaric and outmoded custom to which there should be but rare

times is not only unnecessary and improper

but it is also inexcusable and never should

The Leader's Equipment

I come to the rehearsal with a thorough under many conductors in symphony and knowledge of the music which is to be

THILE IT IS of paramount immon in amateur organizations, is not only capped in securing the best musical results. studied and with a definite plan of pro-Some there are who attempt to secure cedure to be followed. He must be very discipline by shouting loudly, by stamping alert at all times. He should know what results are desired, what effects should be forthcoming from any passage in a given composition, and should know equally well how to proceed to secure these definite resuccess of any organization is largely de- wind instrumentalist. All this will be done lack of respect and attention, they fly into sults. Special dynamic effects, phrasings, and all essential indications of interpreta tion, should be indicated clearly in the individual parts, so that there shall be no

The leader should have clearly underbecomes the duty of the conductor first to stood rules regarding discipline during rehearsal and should constantly be on guard to see that these rules are not ignored. He should control the conduct and maintain tor stops the playing so as to make some the attention of his players, more by the correction or to explain the desired manner glance of the eye than by word of mouth. The players should be ever under his eagle eye. Of course the conductor who has his to a single player-quiet should prevail and head constantly in the score cannot expect the conductor should be the only one to do to have the full attention or complete reany talking. Promiscuous talking at such spect of his players. Consequently, he should have the score quite definitely fixed in his mind, so that he may be free to keep the players under observation and to sway

It is more than probable that a conductor may not long retain the complete allegiance of a group of players-especially well routined players-unless he possesses musical and conductorial ability to a marked degree. It seems to be the tendency of performers, either professional or amateur, adult or juvenile, to take advantage of a director's weakness or laxity, to loaf, to "put some-thing over on him," if they think they will not be detected and called to account. A IT IS ESSENTIAL that the conductor musician, who had had years of experience

(Continued on Page 453)



THE BANDS AND ORCHESTRAS OF GRAND RAPIDS, MICHIGAN

Here are the bands and orchestras of Grand Rapids, Michigan, in a great festival concert given by all these organizations of the community, including those of the public schools. The proceeds of the concert went to the Salvation Army.

MUSIC EXTENSION STUDY COURSE

For Piano Teachers and Students

By Dr. John Thompson

appearing in the Music Section of this Issue

SOMETIMES I FEEL LIKE A MOTHERLESS CHILD

A Monthly Etude Feature

of practical value,

hy an eminent

Specialist

in London of an English mother and a position under consideration bears witness. He was peculiarly sensitive to Indian as well as Negro music, and while his later the first. works did not fulfill the promise shown in his earlier productions, he is proudly claimed by members of the Negro race to be proof of the musical genius inherent

in this people.

Sometimes I Feel Like a Motherless stead of on the fourth, to observe this change. Child is a number from a group known as "Six Negro Melodies" and is a piano adaptation of an American Negro song. The piece, beginning larghetto, practically "shuffles" its way through the first section. In the opening fifteen measures the soprano and bass voices have the melody in unison. Syncopation, so characteristic of Negro music, is in evidence throughout.

Mark the rhythm clearly at all times, even though the general effect is lazy and unhurried, and note the triplet figures in measures 4, 6, 8, and so forth. It goes without saving that a little extra emphasis should be given the syncopated beats.

The second section, beginning measure 36, is animated; and the feeling of animation grows until the climax is reached at measures 46 and 47, marked pin mosso, Following this section, a rallentando brings hack Tempo 1, at measure 50. From this point on, the melody is heard fortissimo against the pedal note E in the bass. From measure 61 the tone diminishes steadily. The broken chords at the end are played

Add this number, which is a distinct novelty, to the teaching repertoire and the recital program.

THE GHOST IN THE FIRE-PLACE THE LITTLE TIN DANCING MAN By MARIE CROSBY

Here is a number made to order for that Hobgoblin Hallowe'en program which many teachers feature in October as an opening gun for the new recital season. In the first section the melody lies in the left hand-legato against a right hand accompaniment in staccato chords. The text reads misterioso; and the pupil should be encouraged to use his imagination to heighten the ghostly effect of these measures. Play this music at a lively pace-Allegro; and do not forget the indication

The second theme, beginning measure 29, lies in the treble, and the accompaniment here is legato. This entire section is quiet in character; and as much contrast as possible should exist between this and the first section.

The first theme makes a reëntrance and the composition ends at Fine.

VIENNESE SILHOUETTE

By HAROLD LOCKE The staccati and grace notes of the Spanish in origin, forgetting that many of four-measure introduction to Viennese Sil- them show a decided Indian influence. houette should be played very crisply. The which is quite logical when one stops to theme proper begins at measure 5; and at reflect. Certainly Mexican dances have a this point also the grace notes should be flavor quite distinct from the purely Spansnapped off sharply. Pedal the entire sec- ish rhythms.

Poignancy is the keynote of most of the initial of Samuel Coloridge-Taylor, Born which would be lost if the pedal were to be one's inspiration.

physician) from Sierra Leon, his short separate hand practice. The double notes dance intact. Make as much control life of thirty-server years was spent almost in the right hand should be first practiced possible between discreto and legator. very slowly and with exaggerated finger is barely perceptible. The pedal is used a typical Spanish rhythm throughout this in this section in the same manner as in section.

> melody lies in the tenor voice and is played by the right hand. The pedal in this secstead of on the fourth, as before. Be sure FRAGMENT FROM SONATA, OP. 13

STOLEN KISSES By WALTER ROLFE Can it be that musicians, like elephants,

never forget? This composition by Walter Rolfe would was published in THE ETUDE eleven years

After the eight-measure introduction the tones carry the weight of the arm, and accent signs. thus secure resonance. The fingers playing the melody tones should act as a pivot upon which the hand swings to "pat" the accompanying chords. Thus the quality of tone is contrasted-the melody tones re-

have more percussive quality. The second theme appears in octaves. The section, marked pin animato, contains pas- sparkle. sages in eighth notes that are Chopinesque

The mood of the whole piece is more or less scherzando. Freedom and grace should characterize the style.

By CHARLES HUERTER This little third grade number from the pen of the always tuneful composer, Charles Huerter, makes an excellent etude for the development of finger legato. The opening motif appears in triplet eighths. which are bound together and thrown off on the third beat. Observe the sostemuto marks which are over the bass notes in the left hand

The second theme is in the relative minor key, A minor, In this section the left hand is very sustained, while the right continues to employ its triplet figures contrasted, however, with another rhythmical figure,

measures 21 to 24. Do not forget to apply the very sudden

and somewhat unexpected accents on the third heat in measures 20 and 30 The first theme is reasserted-D.C.-and

DANZA MEXICANA

By CARL WILHELM KERN
One thinks of the Mexican Dances as

which would be lost if the pedal were to be one's inspiration, the held throughout the measure.

The second section seems to call for sharply to keep the characteristics of the will facilitate sight reading and memoria. dance intact. Make as much contrast as

In the second section-beginning measof our American Negro follomusic was action. As the tempo increases, keep the ure 32—the melody lies in the low voice not minimized by that fact, as the comfingers closer to the keys until the motion of the right hand. The left hand preserves

All marks of dynamics are clearly indi-All marks of dynamics are exertly men.

The third section is very sustained. The cated. This piece is an interesting study global on THE FERRIS WHEEL melody lies in the tenor voice and is played in rhythm and will no doubt be welcomed by LILA PHILLIPS. by piano teachers.

By L. VAN BEETHOVEN From the ever beloved "Sonata Pathétique," this fragment is a condensed version of the Rondo movement. It is done so often in concert and over the air that the strains this music are familiar not to the musician alone but even to the casual listener. seem a case in proof of the theory, for it There is a touch of oriental flavor in the first theme. Although written in the minor, ago; and here it is reprinted this month the mood of this section of the sonata is not at all somber; on the contrary, it is rather light and certainly lively. The tempo, first theme begins and is played with the Alla Breve, means two counts to the measthumb side of the right hand while the ure and one half note to each count. Obupper or fifth finger side supplies a chord serve the phrasing marks carefully and accompaniment. Practice until all melody do not overlook the many staccati and

Observe that the melody is in the left hand, beginning with the last three notes

The triplet figures are literally tossed tone is contrasted—the melody tones re-ceiving a pressure touch while the chords using just enough finger action to insure clarity and enough rolling motion to give

> In the section marked Coda, observe the portamento passages which are marked with the curved line and the dot.

The first theme reenters at measure 51 and is followed by the closing section, marked con fuoco. At measure 82 a suggestion of the opening theme is heard. tranquillo, followed by a brilliant descent middle section is composed of chords bound of the C minor scale which closes the together by judicious use of the pedal.

ALLEGRO FROM SUITE SEVEN in G Minor

By G. F. HANDEL This Handel number demands not only independence of hands, but also independence of fingers. Play this music at lively tempo, with rather full tone (f), and articulate the passages clearly throughout. Care must be used in playing dynamic changes, else the piece may sound like a finger exercise. Here is an opportunity for the pianist to experiment with different depths of touch-all of which have a bearing on tonal quality. The left hand, as well as the right, comes in for its share of work in this composition. Separate hand practice is therefore of real importance, In playing this music on the modern piano, keep in mind the tonal limitations of the harpsichord (for which it was written). imitating as closely as possible the characteristic tone of that quaint instrument.

THREE JOLLY SAILORS By LOUISE E. STAIRS Here is a little tune for First Graders, who wrote the music?'

tion strictly as marked, that is, down on the first beat and up on the fourth. This Kern, define the rhythm sharply. On no should learn the harmony pattern first, li consists of three chords only: Tonic Oxed procedure gives a detached effect to the account hurry the tempo—rather should it consists of three chords only: Tonic Oxed procedure gives a detached effect to the dominant Chord, G-C-E.

Analysis of Piano Music

The first position (G A B C D) covers the first 16 measures. A new five finger position (one tone higher) is necessary for the second section.

This little composition by Miss Stairs is a very good first grade teaching piece.

Here is an excellent study in which the broken chord alternates with chords in which the notes are sounded together.

It is suggested that a little rolling mo tion be used when playing the arpeggios and forearm attack is recommended for playing the chords. The pedal is to be used exactly as marked. This is a cross-hand piece and consequently has an appeal for young students. The thoughtful teacher will perceive many benefits to be derived from the study of this very nice teaching

FLOATING CLOUDS By SIDNEY FORKEST

Floating Clouds is an appealing little piece which develops melody playing. In the first section the melody appears in the right hand. The second section, in the key of the dominant, has the melody in the left hand, against repeated chords in the right hand accompaniment. In playing this little composition strive for the best possible singing tone, and be sure to observe strict legate throughout.

SICILIAN NIGHTS By EMIL LEONARD

Mr. Leonard's composition, about grade two and a half or three, is designed to develop the playing of grace notes. It is written in waltz rhythm, played at moderate tempo, and is in the Italian style, which is characteristically ornate. The Follow the expression marks as given

LITTLE HELPERS

By FREDERIC GROTON Mr. Groton's novelty composition, for grade one and a half or two, stresses the idea of helpfulness; and we imagine i would therefore meet with the approval of most child psychologists. Each hand plays thirds alternately throughout the

The actual keyboard range covered is small; in fact, both hands are in the treble

clef until the last two measures. This little composition would make 20 interesting exercise in developing either the wrist or forearm attack.

ROSSINIAN REPARTEE

Patti, who had arranged one of the arias from the "Barber of Seville" to suit be own stage needs, sang it before the great wit who composed it. Rossini smiled and said, "Bravol That was finely sung, but

THE TEACHERS' ROUND TABLE

Conducted Monthly by

GUY MAIER

NOTED PIANIST AND MUSIC EDUCATOR



When To Start Memorizing

hen To Start Memorizin
I am very much therested in the
Teachers' Round Table. All Hitle girl
Teachers' Round Table. All Hitle girl
Teachers' Round Table. All Hitle girl
Parameters and the second transfer of the second transfer of

You are bringing up your young daughter, pianistically, very well, I think. If she is interested in reading, buy or borrow all the simple music you can find in her grade. and feed it to her. Too many teachers fail to develop this reading routine, until it is too late for the students to become fluent sight readers. It makes my blood boil to learn that in the public schools, for instance, it is almost impossible to find young students who can adequately read the school songs, marches and dances. And we all know how difficult it is nowadays to find young pianists who can play even easy accompaniments at sight. How tragic this is! Reading is one of the chief joys of music, yet how many teachers really make intelligent effort to develop it? Facility in reading should be the first objective, when proper pianistic habits have been esthink of developing the musical memory.

So, do not worry about this memorizing Try to inspire her with such a love for her pieces that she will insist mon learn, ashamed of myself ing to play some of them without notes. Show her that if she wants to share these pieces with you, the family and her friends, she must not be held back by the notes before her, for these create an added visual complication which can be eliminated. Tell her that sometimes it is almost impossible to hear the music because those old notes observation. Therefore THE ETUDE teachers are so much in the way! The more atten- must have patience with their hard-worked the more beautifully she will play. I do not believe you will have much difficulty delayed.

later, if you follow this plan. As to technical work, simply expand rest of the major and harmonic minor scales, the major, minor and diminished seventh chords and arpeggios in various positions, and later perhaps let her nibble at John Thompson's "First Studies in Style." This ought to hold her for a while!

An Unusual Child

All Offusion Critical Materians went years of teaching with average success, I believe I as child of very nutural talent, of mental and maderal shifty far best of the control of the cont

No question will be answered in The Etude unless accompanied by the full name and address of the inquirer, Only initials, or pseudonym given, will be published All questions directed to this Department must be of a nature to interest its reader. in general. Mr. Maier can not answer personal questions by mail. The Etude's staff of experienced musical experts will endeavor, however, to give advice and in-formation when possible. We can not answer lists of questions for examinations and contests.

She learns a number such as Le Secore by Gautler, so that In two Gautler, so the Gautler, so that In two Gautler, so the Gautler, so that I was a such as a such as

I shall be most grateful for any suggestions,-Mrs. H. A. S., Colorado.

short period as Editor of the Teachers' tablished. After this it is time enough to Round Table have astonished me. And also humbled me! For so many years I have believed that the number of really intelli- this fixes the scale fingering pattern in the now, for your little girl is still too young, gent music teachers in the world is very student's mind. And besides, it is great fun! small. Now I know better, and I am

From the many serious, thoughtful questions which these teachers send, it is very hard to choose those that will help the majority of readers; and I am constantly trying to balance the giving of specific information (as to methods, pieces, studies and so on) with more general advice and tion she can give to listening as she plays, Answer-Man, if he lets the pendulum swing too far, or if the answers are somewhat

Your interesting question comes of course, under the head of "General Ad- This method of breaking the scales has first part, and again, that you consider the what you have already begun: give her the vice." There is no reason to recommend many advantages: (1) It teaches patterns tempo of the Doppio Movimento flexibly; studies or pieces for your unusual little instead of single notes. (2) It makes corgirl, since you obviously have had much rect fingering "second nature" from the taken at exactly twice the metronomic teaching experience.

You are in the same boat with many speed. teachers who, after years of continuous suddenly confronted by a truly gifted person for whom the rules will not work. Like other teachers you are a little fright- loose fingers and instantaneous underpassened and awed; but remember, in such ing of the thumb. Unless the thumb is cases you must be adamant about the new trained to slide quickly and easily over the rules you lay down; don't yield an inch to surface of the keys, the moment the second the girl! You will not drive her away from finger plays, the scale will always remain music. If you are gently but inspiringly jerked, uneven and full of thumb bumps. firm, you will probably be able to discipline and develop this talent into something first girl. Above all, do not be afraid of her

Encourage her to play for everybody, Teacher "as one having authority" (Math. could say: "Let the love of literature, but make her learn difficult pieces which 7.29). Show her what the music really tainting sculbture architecture. she will really have to dig out and slave means. Fill her with the joy of it, What over, to play them effectively. Give her happiness such a student can bring to a plenty of chord pieces, that is, works which teacher's weary spirit!

contain masses of tone, and which require a big, rich, swinging style. If she tries to play these lightly and hastily, she will fail miserably. Depth, security and much improved rhythm will result. (Her friends will applaud her just as enthusiastically, but now she will be earning it!)

As to "beating out the bass," that is usually a virtue and not a fault. Amateur pianists seldom play with enough "bottom." Only concert pianists realize how much those full, live, slightly over-balanced bass tones improve the quality of their playing. So, do not worry too much about the "biffs" in the bass!

As to proper scale fingering, have you ever tried the "squash" plan? All scales have the finger pattern 1 2 3 - 1 2 3 4, with sometimes a lone 5 added. Take D major for instance (right hand ascending). ously. (Squash them all down lightly.) Then quickly slide over G A B C# (1 2 3 4) and squash them down. Do this as fast as fifth finger alone. Then do the same descending. The squashes should be done as kitten running over the keys"). As you see,

Now begin to break up the squashes by playing the tones D E F# (1 2 3) very fast, children to "make up" their own music. It one after another, jumping immediately over G A B C# (1 2 3 4) and waiting here an instant: now play these tones in the same manner and jump quickly again over teachers but also by many kindergartens the next D E F#. After this can be done and schools for children of the early grades lightly, swiftly and easily, combine the groups, that is, play 1 2 3 - 1 2 3 4 without Nocturne in C Minor, Op. 48, No. 1, I pause, and as fast as possible in one im- hesitate to state exact tempi, for such matpulse. (Do not worry now about the thumb ters are as variable as the weather. One passing under.) Slide quickly over the next cannot be pedantic about a masterpiece. I group of 1 2 3 - 1 2 3 4, relax, want an suggest however that 54 to 60 (1) is about instant, then play it presto! Continue this for three or four octaves up and down. beginning. (3) It develops accuracy and

Please remember however that, even so that its phrases will sing beautifully. It work with persons of ordinary talent, are with the above exciting and stimulating you play the Doppio Movimento faster than procedure, it is necessary frequently to study scales very slowly with strong but effect of the entire piece will be spoiled.

To return for the moment to your little Speak to her as did the world's Greatest

Helping the Tiny Pupils

1. I wish to ask your advice con-cerning a little boy who is now four and a half years old and who shows more natural musical ability than any other child who has come under my supervision.

Since he was two years old he has

amperialen.

The properties of the properties of

1. Your little boy should have regular music lessons consisting of two or three (fifteen to twenty minute) periods at the piano weekly, and one general music lesson with a group of other children. Any one of the kindergarten methods would do for such a class. At his age no regular practice routine should be expected for at least a year: by that time, if he shows aptitude he should do twenty minutes to half an hour

As material, we recommend "Music Play possible for three octaves, playing the last for Every Day"; "First Year at the Piano," bifth finger alone. Then do the same de-by John M. Williams; "At the Piano," by Bernice Frost; and also, if you do not alfast and as lightly as possible (like "a ready know of it, "Song Cargo," a book of songs texts and pictures written by my two boys, Bob and Ted, when they were five and six years old. I mention this book only because it has inspired many other will greatly stimulate your boy, and all your other young hopefuls, too, "Song Cargo" is widely used not only by music

> 2. As to Chopin's glorious but difficult right for the first section; that you do not play the Poco Meno Mosso slower than the Chopin certainly did not mean it to be speed of the middle, or first part. Above all, take your time throughout the Nocturne, you can comfortably and richly do so, the

> > * * * * *

Theodore Roosevelt, rough rider, president, and tropical buntsman. was withal the man of culture and painting, sculpture, architecture and, above all, music, enter into your

Musicians and Their Food

By Herschell C. Gregory

BRAHMS HAS HIS COFFEE

composers have congregated and have seen among the hens. No one can question that a large amount of the German music has been composed at eating he was scarcely above the level with a serion of her nearly walths agreed on the person of the serion of the s of Grünzing wine may be noted in various coffee which he carefully prepared himself, When in a particular country he ate as the biographies of the masters. Beethoven, counting out Schubert, Brahms, and Johann Strauss, sixty grains composer of the Blue Danube Waltz, patronized the cafes, and the ideas for many Supper conof their works, if not the compositions themselves, were jotted down in these sur-

Handel was somewhat gluttonous, not and some only in the amount he ate but also in the remnants of way he ate it. He had a large body which the midday required large quantities of food; and his meal. His famind, by its manner of working, seemed to vorite drink exhaust quickly the physical reserves of was fresh the body. He must be recognized as a heavy spring water, eater, rather than a hearty one, and tradi- which he eater, rather than a hearty one, and tradi-tion tells us that he was by no means a drank copi-ously. He Gluck composed at a piano on the top of

which stood several bottles of wine from which he freely partook while writing his liked to wind operas. When asked to name the three up the day things he liked best he replied, "Money, Wine, Fame. Money buys me wine, wine of beer and a helps me to compose, and composing

Papa Haydn no doubt had food in mind when he wrote the "Farewell Symphony," as it would give his men an opportunity to return to their homes for a vacation and domestic dishes. In a letter to a housewife he says in part, "In three days I lost food as a rather insipid sweetmeat. twenty pounds in weight, for the excellent Viennese food is far away. 'Ah, yes!' I said to myself, while I was compelled to eat a slice of cow, half a century old, instead of delicious beef; old mutton with mushrooms, instead of ragout with forcemeat balls; a roast tough as leather instead of Bohemian pheasant; a coarse salad, instead delicacies I could not manage to consume my dear Haydn? Will you have a vanilla days to help down macaroni and spa-

Kitchen and Composer

BEETHOVEN'S TROUBLES with his cooks are well known. On more than one occasion he played attendant as well as cook and host, much to the repugnance of fish meal and often sent a portion to some dozen eggs, roast veal, macaroni with were some of the other delicacies he en-

her hens had suddenly decided to produce. meager supper.' ANT famous musicians re-concerning famous musicians re-concerning famous musicians re-late to their tastes for food. The coffee houses of Vienna as well as a large and, on being asked what he was doing number of other European restaurants have there, replied that he was after his hand-

for each cup. sisted of a plate of bread, soup cared little for wine and with a stein pine of to-

Paganini had known

A Bird Fancier

ROSSINI WAS BORN a gourmet who triangle of pleasure and the drum of joy. saucepans. When very busy Rossini lived they are my only amusements at present. in Vienna!' Here at Esterhazy nobody asks on bologna sausage. He is said to have me, Will you have your chocolate with or remarked that a turkey is a disappointing or pineapple ice?' If only I had a box of bird; three, "when it's chicken," himself good Parmesan cheese, especially on fast and two birds. "To eat, to love, to sing, to the comic opera we call life," was one of his coffee was often cold before he drank it. because I know it comes of eating these his favorite savings. Rossini could write best when he was under the influence of Italian wine and sparkling champagne

Moscheles was fond of oysters and figs; and in one instance he won an oyster eating contest from a friend by making such his guests. Fish, especially trout, was his funny faces at him that he had to laugh, favorite dish. He liked to be invited to a Donizetti was a confirmed coffee drinker Donizetti was a confirmed coffee drinker and no doubt shortened his life by this in-

Berlioz ran short of money during his first summer in Paris and took his meals, which consisted of dry bread with raisins, bearf the scenes where some of the leading kerchief which his brother had thrown prunes, or dates, at the base of a statue. He and often owed a lot of money to the alone with his thoughts and ambitions.

with a stein of beer nearby, while mention of the beasts. At breakfast he drank thoughts of dieting ever entered his head. ountry ate.

He was espethe bread and butter puddings of made him with friends. or traveling alone, Menspeaking of supply of fresh drinking water.

his food. In a cannot think how kind the table

what it was to be hungry in childhood, as his English people are to me. As I cannot do father used to keep him at practice by systematic starvation. He describes his favorite eat meat, they load me with fruit and all kinds of sweets. Yesterday a great hamper make ten cups; and this he drank with arrived; on the top there were splendid fresh cream. He would take several cups flowers under which lay a large pheasant; under the pheasant, a quantity of apples for life. He enjoyed all kinds of food and expies, and so on. Mr. Hawes appeared this cept for breakfast, took his meals at cates, morning with grapes, than which I never The stomach empty he compared to the saw any finer or more beautiful. Dance bassoon growling its discontent or the pic- sends me two homemade cakes from his colo expressing desire in shrill tones. He old wife, because I praised them one day of sweet delicious oranges; dried-up apples and must, instead of pastries. 'Ah, Yes!' as a turn maker, and his friends often strawberries, and everybody shows mis L thought, IT I only had some of those found him in his bedroom surrounded by as a tune maker, and his friends often strawberries, and everybody shows me

Chopin thought little of food. On his first long journey he wrote home that me, will you have your circle as what of without milk? Do you prefer your coffee bird—too big for one, and not big enough Malfatti soups had helped to give him black or with cream? What can I offer you for two. His ideal party at a meal was strength, to put him in excellent spirits, and "when it's turkey," himself and the to make him feel better than ever. He started the day with a cup of coffee and began work the moment it was brought to digest; these are in truth the four acts of him. He was so absorbed in his music that no appetite at all, which is not to my liking.

Champagne and Pickles

CHUMANN was a plain eater who hated being hungry and did not like to spend too much time at his meals. He sky that, "Haydn is the genius of burgher once said, "I consider it perfectly horrible to have to sit at table for an hour every day; and, good Lord! what a waste of time it is 1 Give me a plate of soup and a of other composers inspired in him. of his friends. An Austrian egg dish of dulgence. He would work through the cut from a joint, so that I can devour it which one of the main ingredients was a night, taking cup after cup of the beverage. in six minutes and be done with it." He Schubert often went hungry; and while was especially fond of pickles. A friend Parmesan cheese, and Verona salad; these a student in Vienna he wrote to his brother, met Clara one day when she was marketing "You know by experience that a fellow and asked what was in her basket. "Some- of oyster eating in Holland. Once he inwere some of the other dentactes he enon one occasion his landlady became much two, especially if, after a frugal dinner, he Clara, "mixed pickles." Schumann was

ANY OF THE STORIES told concerned about the small number of eggs has to wait eight hours and a half for a fond of beer and champagne, and whenever moniously. While a student he would write home for hams, sausages, coffee and cigars,

much as bacon and eggs. He would often take his meals at unusual hours, coming home late at night without having tasted solid food all through the day. While writing he would sip wine or spirits to stay his hunger. He was unusually fond of champagne, and one of his hobbies was seeking cially fond of out the food customs in each country he

Milk was the chief item of food for Wagner, who was a heavy meat eater in middle England and life but later became a vegetarian. While German in England he spoke glowingly of the sausages. culinary art of the French people, so that Carelessness a fish dinner was arranged for him which in cooking caused the cooking of the English to ascend several degrees in his opinion. At the age angry. At of thirty-seven he tried to improve his health by a water cure, drinking several glasses a day, but it did him no good. Later he tried a milk diet, which also proved wrong. He did not care for excessive drinking at meals; and at one time he left Venice because he was unable to find a sufficient

Sterndale Bennett was a moderate eater letter from who often dined in the carriage in which England he he drove from one pupil to another. His wife provided him with hot water plates but he cared little for the pleasures of the

> which he brewed himself. His recipe for a cup was as many beans as ordinarily would at one meal, which no doubt shortened his restaurants and taverns. Elizabeth von Herzogenburg often used to tempt him to visit her and her husband by hints of delicacies she would have ready for him. Brahms did not yield to her wiles, however, and wrote to her husband, "If I could enclose a few Sassnitz menus, your wife would be filled with surprise and envy! We suffered nothing on that score."

> Tausig, while visiting with Wagner, was scolded by the German master for his cigar smoking and tea drinking as well as for his fondness for nibbling cheese and sweets be tween meals. "Almost every day," writes Wagner, "he sits down declaring he has and sweetmeats before. He devours all my piscuits, of which my wife keeps even me short enough."

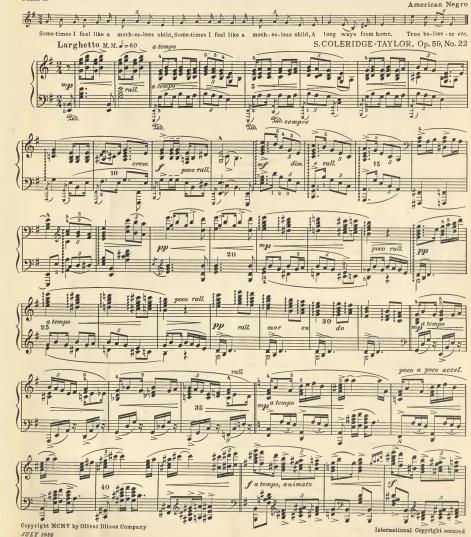
> Balakirev once remarked to Tschaikow ing to know what kind of a thirst the works

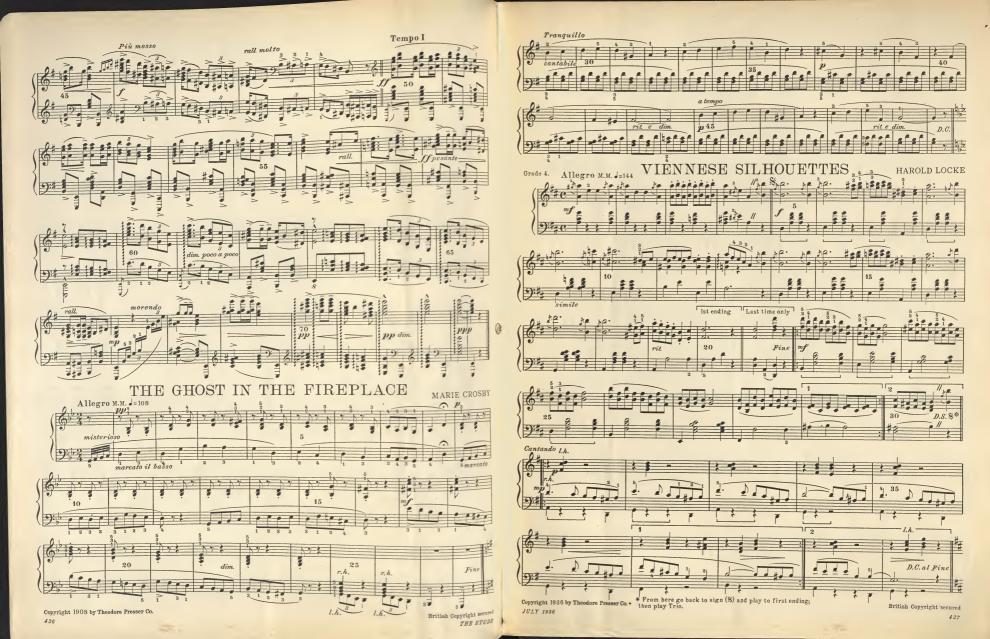
A Gastric Symphony RIEG WAS A GOURMET of the Grist order and made many reference gered before the window of a delicatessen

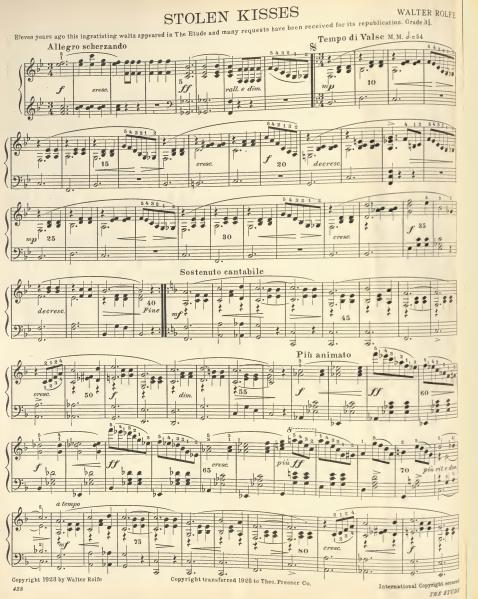
FASCINATING PIECES FOR THE MUSICAL HOME

SOMETIMES I FEEL LIKE A MOTHERLESS CHILD

Although the famous negro composer Coleridge-Taylor was born in England, he has sensed the dramatic nature of the American negro folk song in remarkable manner. This is one of six piano solos derived from African folk themes and published in a group known as "Six Negro Melodies!"









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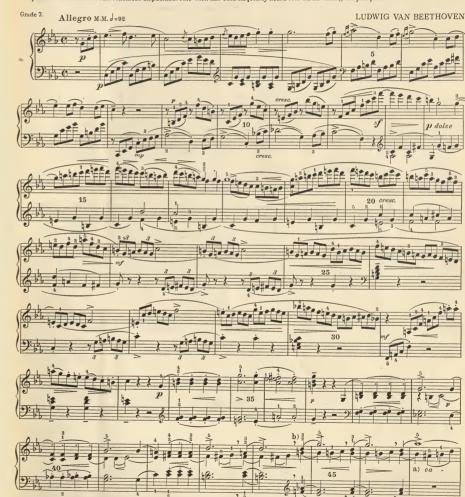
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MASTER WORKS

FRAGMENT FROM SONATA OP. 13

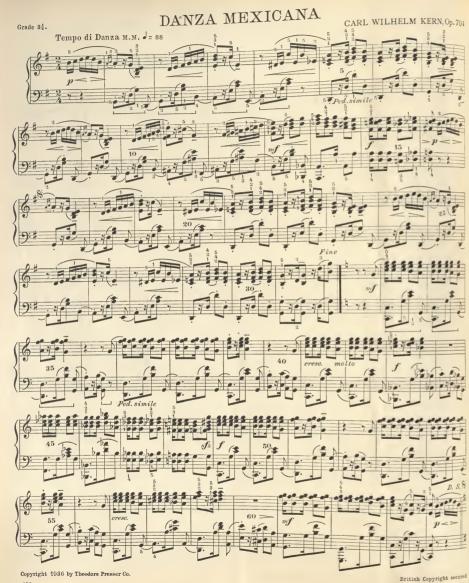
Although the Sonata Opus 13 (Pathétique) is one of Beethoven's earlier masterpieces for the plane, it is one of his most profound.

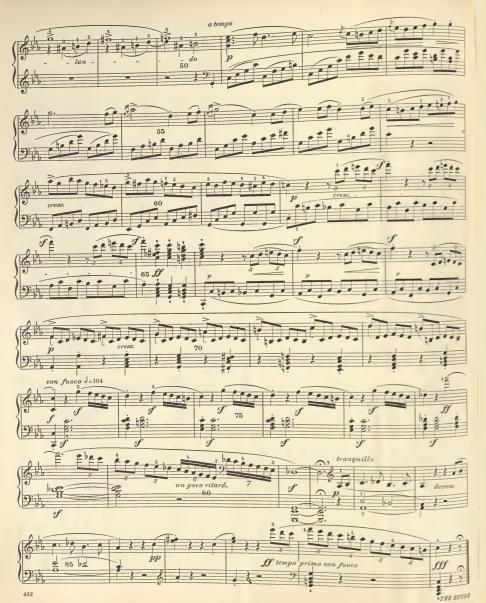
He dedicated this sonata to his good friend and patron Prince Carl von Lichnowsky, one of the few men of the nobility who seemed to comprehend the composer's radical nature and vehement disposition. This work has been frequently heard over the druring the past year.



a) Calando means here, as usual, a diminution of force as well as of rapidity in the movement. by these commas are indicated rhythmical sections, which the player must make perceptible. JULY 1936.

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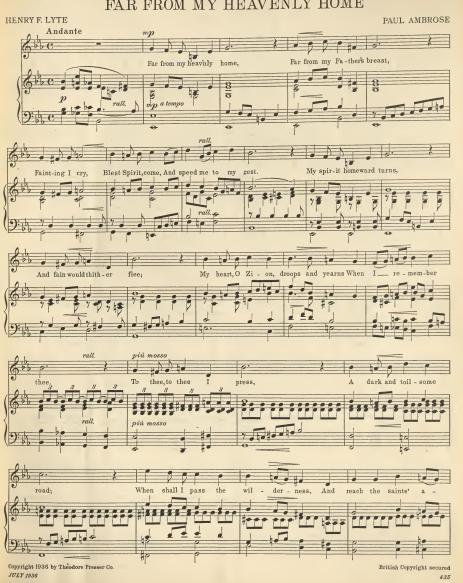
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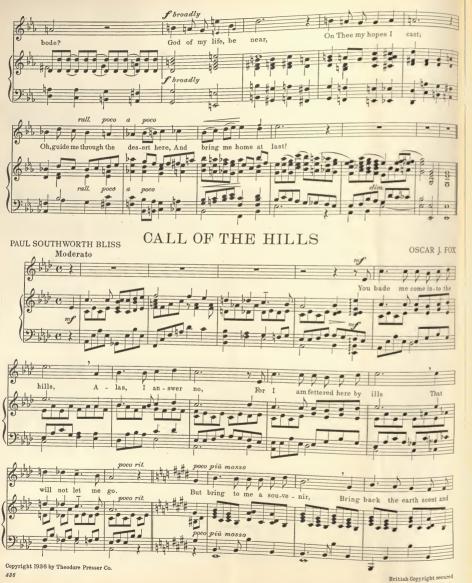


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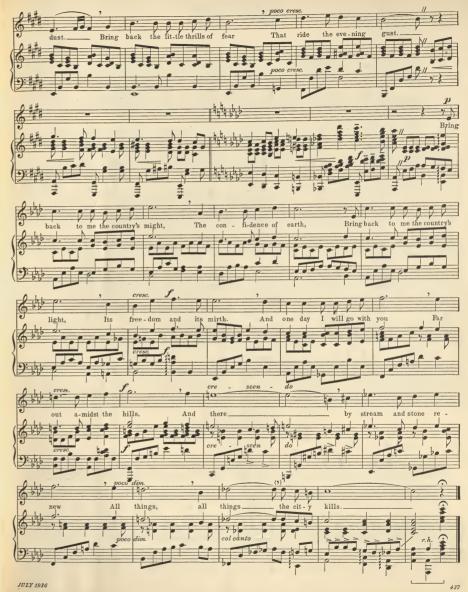
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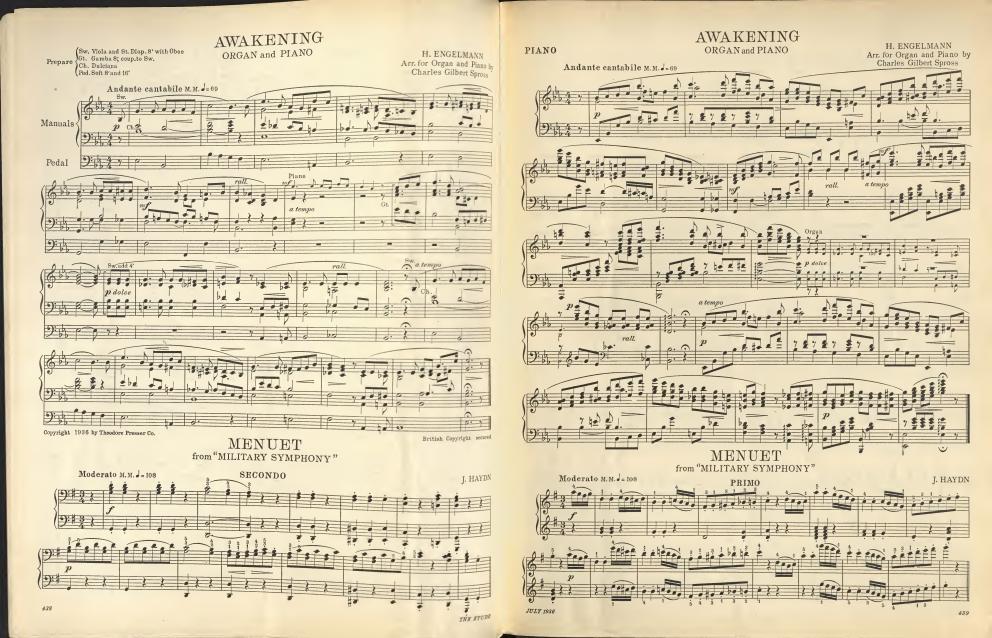
FAR FROM MY HEAVENLY HOME



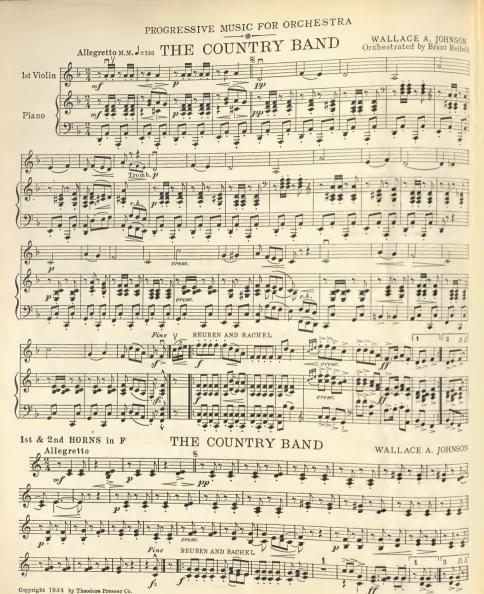


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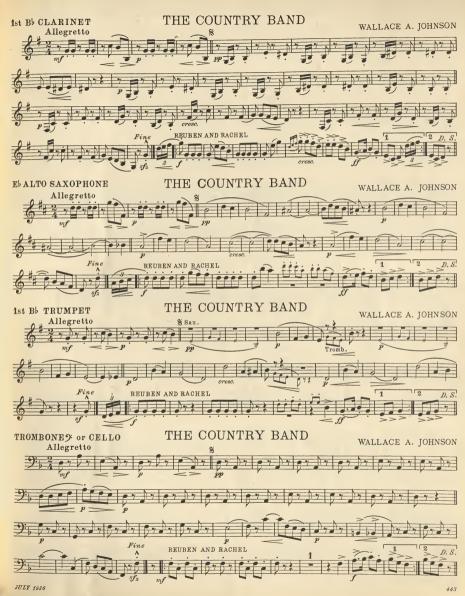






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for news; the person who receives him talt) on the Landstrasse, where he claims writes in the notebook that His Highness to cure the deaf by combining the action will summon his teacher as soon as he of sulphur and vibrations. Beethoven shows can. Farther on are notices of books with himself to be equally occupied with questheir prices. Beethoven notes the address tions of money; we know with what care 2054 W.LAKE ST. CHICAGO. ILL of a respectable woman (aus einem soliden he invested his income in Karl's interest. Hause) who has offered her services as He notes that the National Bank charges

More Piano Keys, More Pianos

The Worcester Evening Post (Massachusetts) reports that a factory in Connecticut, which has been in the business of making ivory piano keys for one hundred and thirty-five years, supplying the leading piano manufacturers, showed a gain of

reiche Augenblick. What can be done to 87b of the first notebook, he writes in an seventy per cent in 1934 and a still greater save the unmanageable nephew? It is a impetuous hand: 'Power, which is unity, increase in 1935. The company is operating on two shifts and has the largest pay roll of any in ten years. No better indication stantly increasing deafness? Bernard an- ist, vermag alles gegen die Mehrheit, die of the increased demand for pianos could nounces that a Dr. Mayer has just opened es nicht ist.) In such a phrase we find

Pitfalls in Teaching Piano Tone Production

By Alta Freeman

fundamental principles which underly the ing, easily carry the arm weight, permit production of a beautiful tone at the piano are relaxation and arm weight. Very fre-socket, exactly as a heavy door swings quently, however, these terms "relaxation" and "weight" produce confusion in the fastened. mind of a pupil. Told to relax, the pupil attempts to relax the fingers as well as laxation" are too vague for the average the wrist and elbow, and then in order to amateur. A more specific kind of thinking find sufficient energy to push the keys is necessary, and the idea of controlling the down, he pushes from the upper arm, the key by a finger tip which grasps the key elbow or the wrist. It is often dangerous to as if it were a harp string to be firmly tell a pupil to use arm weight, for instead plucked and sounded, will usually give a of allowing the arm to rest upon the key- more concentrated attention to the business board through the fingertips, he pushes at of developing independent, reliable, and the keyboard with a rigid upper arm, and sensitive fingers. A helpful suggestion is to the result is a harsh, forced tone. The have the pupil place his second finger keynote of the whole matter is the de- against the thumb, as if he were holding velopment of powerful, sensitive fingers on to a piece of money which someone which become firm enough to support natu- was attempting to pull out of his grasp. rally the weight of the hand and forearm. While the finger maintains this pressure exactly as the balls of the feet easily sus- on the thumb, the wrist and elbow can be tain the weight of the body. In walking easily flexed, showing the pupil that a firm along the street with free swinging strides, finger is not the result of a stiff wrist or to satisfy the natural curiosity of every we do not attempt to push the weight of elbow, but a thoughtful control of the player, which is "How did the composer the body into each foot. On the contrary, finger in. With a firm control of the kev write it?" the body into each foot. On the contrary, finger tip. With a firm control of the key we absolutely forget this body weight, un- at the finger tip, it is then an easy step less our ankles do not hold firm, but turn to suggest the resting of the arm upon the and throw the body weight off our feet; strong finger tips, and the warmth and or unless we have been ill and the sustain- beauty of tone which come the pupil's also to know when apparent discords ing leg muscles have become weakened, reward,

It is generally conceded that the two The fingers, if trained by patient thinkfreely enough if its hinges are firmly

The terms "weight touch" and "arm re-By the study of Harmony you learn to correct errors in notation, which oc-cur even in the best editions of music;

The Pupil's Piano

By Lisette James

Sources of Beethoven's Inspiration

(Continued from Page 416)

housekeeper or lady companion. He has a yearly interest of three per cent on learned that Karl's mother wishes to solicit loans. 'How much value has a louis d'or?

the Archduke Ludwig's influence, and he re- he asks on a page of the fourth notebook. quests the Archduke Rudolph's intervention. Household accounts are interpolated be-

quent conversation with Karl Bernard, the suit and on music. From time to time a

young editor of the Wiener Zeitung who forceful thought of the master dominates

question that is repeated in the most varied is able to do anything against plurality.

forms. But, also, how to relieve his con- which lacks this unity.' (Gewalt, die eins

an establishment (Schwefelraucherungsan- Beethoven anticipating Nietzsche."

"The first book reveals the master in fre- tween two conversations on Karl's law-

A SINGING pupil who was having a little ment is tuned regularly, at least once a difficulty with her high notes remarked, "I quarter.) am sure your piano is very high; I can sing these notes quite easily at home!

My piano is tuned to the lowest pitch in professional use, so I lent her my tuningfork to test her piano. She found, as I expected, that it was more than half a tone cert Pitch. flat and it was therefore transposing all her songs into a lower key than that in which they were printed!

For some reason that I have never been able to discover, many piano tuners do not work, you might like the effect of this, so seem to think it part of their job to keep long as it is not exaggerated, as it makes a piano up to standard pitch. They keep the top notes sound very "bright." But if the instrument "in tune with itself," so to a piano is used mostly for accompanying, speak, and often it gradually drops in pitch and especially if you ever entertain friends ill it is very low indeed.

(It is taken for granted that your instru- musical ear requires an instrument in tune.

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a musical way and make more money Another point about tuning; some tuners, unless instructed to the contrary, tune the top octave of the piano very sharp. If the piano were to be used exclusively for solo from music than ever before. our Harmony course or any of our other courses which interest you the who play the violin or flute, have the top The remedy for this is to instruct the notes kept dead in tune, or it will make tuner to tune to a fork every time he comes. their top notes sound flat! To keep a good

obligation whatever, you have everything to gain and nothing to lose. State age and course in which inter-ested. Try the Lessons, then decide. University Extension Conservatory

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THE SINGER'S ETUDE

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It is the ambition of The Etude to make this department a "Singer's Etude" complete in itself.



Breath Control and How to Attain It

By Felice M. Armstrong

the fact remains that too few teachers and added. students give this important subject enough diaphragm do the work"; and with this

While there is so much said about purity that without perfect breath control there respiratory. can be no pure tones or singing at all; for, after all, the voice is only a highly developed "wind instrument" and is wholly dependent upon the breath for the quality and volume of sound produced.

The Breath Function

must one breathe thus and so?" To be sure breathing is our most natural impulse: for, without breath, there is no life. But, just as we get into slipshod habits of talking, walking, standing, yes, and singing, and in geration to say that almost nine out of the singer. every ten people are shallow breathers. drooping heads, to know they are literally Only by throwing the snoutders back and an invaloration alon to the most power expanding the chest can the lungs have room to fill completely at each initiation. If up the control fill completely at each initiation. If up the control fill completely are and initiation. If up the control fill completely are and initiation. If up the control fill completely are and initiation. If up the control fill completely are and initiation. If up the control fill completely are and initiation. If up the control fill completely are and initiation. If up the control fill completely are and initiation. If up the control fill control fill

trite advice, they dismiss the matter. Con- and at the same time the roof of the ab- minute without discomfort.

abdomen everts a strong tendency to return as you exhale.

UCH HAS BEEN SAID and without marveling at her wonderful chest written by various authorities on expansion, which is habitual, not just put the subject of "Breath Control," on for the occasion. It seems that believe to "Breath with fingers spread over the abdoment. It seems that believe to "Breath with fingers spread over the abdoment." are about the only human beings who no more (the while feeling the expansion is the foundation, if not the whole sum breathe naturally and correctly, unless post- and substance, of perfect vocal art. But ship the educated adult asleep might be Separate the lips and slowly and silently 9. Inhibit exhale the breath (time yourself on the A brief description of the diaphragm and exercises and after a few times you will thought. Many teachers simply say to their its function now seems in place. The diabe surprised to see how long you can conpupils, "Be sure to breathe correctly, let the phragm is the large, strong elastic muscle, trol that escaping breath. I have known which forms the base or floor of the thorax students who were able to exhale for one

sequently the student has only a hazy idea domen. In front it is attached to the 2. Same position as in Exercise 1. In-of what is meant and blunders through, as ensiform (sword-shaped) cartilage at the hale slowly, but expel the breath forcibly base of the sternum or breast bone; at the so as to make it audible. (Time this also sides, to the lower ribs and cartilages; and, You will be fortunate if you can prolong of tone, articulation and the importance of in the back to the second, third and fourth the sound more than ten seconds, but after the vowels in singing, it stands to reason lumbar vertebrae. Its chief function is a few months thirty seconds should be

espiratory. easy.)
In inspiration the diaphragm descends, 3. The same position should be kept for pushing the abdominal organs downward and outward, enlarging the waist, lifting one to ten, in a whisper, as you expel the the ribs forward, upward and backward, breath. Do this very slowly, but do not allowing the lungs perfect freedom to fill allow yourself to become out of breath. and to expand in all directions. As the 4. Inhale slowly, count aloud, one to ten

MANY STUDENTS ask, "Is not to its normal position, the diaphragm 5. Inhale, count aloud, one to ten, but breathing a natural process? Why ascends and fits into the concavity at the sustain the breath after each number. base of the lungs, this causing expiration; (Time yourself again as you try and give and this expiring breath (when the mind each number the same value and at the wills) vibrates on the vocal chords, pro- same time keep the tone firm and steady.)

ducing sounds. Silent and unconscious 6. Inhale, expel slowly, counting as far breathing is to be developed. How often as possible. (If the foregoing exercises fact of every natural act; so do we get into lax a lovely song been spoiled by the con- have been practiced correctly, you should lax habits of breathing; and it is no exagscious breathing (sometimes audible) of easily reach twenty-five to thirty.)

7. Inhale slowly, expel Ha or Ah slowly The following exercises, while primarily and evenly. Repeat the exercise, singing One has only to observe the army of people for beginners and those who want to help the single vowel on any note in the middle going about their business, to see the sag-themselves, will appeal to those who have register. The sound should come out slowly. ging shoulders, the caved in chests, the grown "rusty" and need "pepping up" as At first there may be a tendency to get the the popular saying goes. Undoubtedly deep sound out in a rush, explosively; but pracstarving their bodies for want of oxygen. and correct breathing induces a zestfulness tice until the tone can be held pure and your breath is wholly vocalized; but if the Only by throwing the shoulders back and and an invigoration akin to the most pow- steady the full duration of the breath. Do paper flies away you may be sure you

1. Stand erect, chest expanded, hands on ting out the breath slowly and holding each vowel as long as possible. Try this at various pitches, keeping the tones clear and round and reserving the breath as much as

9. Inhale, exhale, sustaining the same vowels, beginning softly and then gradually increasing the volume of tone.

Ex.1 Ah - ave - ee - oh - oc Reverse the exercise, Ex.2

Ah - aye - ce - oh - 00

Remember to keep the tones floating on the breath. Do not allow a gush of breat before sound begins; for that is a waste, and the singer needs all his breath all the

10. Inhale, and combine the processes of the preceding exercise, beginning softly, increasing, and diminishing.

Ah - aye - ee - oh - oo

Then reverse the exercise.

Ex.4 Ah - ave - ce - oh - oc

11. Inhale slowly; sustain the breath; take the vowels singly starcato, keeping smooth and round. Try to feel the vowels strike the hard palate with percussion and

To determine if the breath is wholly vocalized, try holding a small piece of tissue paper near the lips and emit any vowel sound forcibly. If the paper does not move,

The Truth About "Nasal" Tone By Homer Henley

F, BY THE PHRASE, "nasal tone," national prevalence of their well meant, but we mean that rasping, whanging sound disastrous blundering, as Horace has it, "bell" sounds itself." Very many of the so, it must be remembered, first, that while made familiar by down-East comedians, then such sound is anothema in the legitisounds in the French language), then the the voice at the nose." inadequacy of such misdirected efforts to Giovanni Sbriglia, another of my teach-

"on the dubious waves of error tost,"

great singers of today, of both sexes, have Jean de Reske was one of the finest in The late William Shakespeare, one of told me personally that they believe the then such sound is anatuma in the agent of the sound my European teachers, said, when asked "nasal" tone, taught in studios of this teachers of singing style, he was after all mate singing voice it we mean the sound in the average studio of America, about "nasal" singing, "If a sound be country, is a national blight on the progress a singing coach and not a vocal pedagos. and having for its avowed objective an in- 'nasal,' that sound never can be singing— of our young singers. "You will not hear and nating of the voice into a geoit is only an ugly, misdirected vocal sound. this taught or sung in Europe," they say,
graphical center variously designated as So called nasal singing seems to be peo"It seems to be something originated by virtuosi of the world not out all for the "In the bridge of the nose"; "Over-and-culiar to America; we have little or none Americans. No doubt what they are trying forward between the eyes"; or even "In of it in Europe. That lovely, singing tone, to teach, is the wonderful resonance of the forward between the eyes; or even in our it is assisted throughout the head spaces which every really fine singer thing, by the way, from that dans le spaces of all great singers, is quite another employs. But the nose sound, that is termaque, by which is characterized certain affair; but it cannot be acquired by aiming rible!"

processes, and also that the ranks or government of the space of all great singers, is quite another employs. But the nose sound, that is tersinging teachers have had almost not in the space of all great singers, is quite another employs. But the nose sound, that is tersinging teachers have had almost not in the space of all great singers, is quite another employs. But the nose sound, that is tersinging teachers have had almost not in the space of all great singers, is quite another employs. But the nose sound, that is tersinging teachers have had almost not in the space of all great singers, is quite another employs. But the nose sound, that is tersinging teachers have had almost not in the space of all great singers, is quite another employs. But the nose sound, that is tersinging teachers have had almost not in the space of all great singers.

The Other Side

terpretative singers, and one of the fines

Secondly, it is well not to lose sight of most surprising examples of how little singer may reliably know of his own 1002 processes, and also that the ranks of great cruits from the immemorial company great singing artists. The elder Lampert inadequacy of such middirected efforts to covanum sorigua, amount on my teature attain the lovely head resonance of the special single special great singers, necomes the more panietically learning to a single single some single single some singl

It is, perhaps, not amiss in this connecme: "It seems incredible as a fact, and a great pity to have to say it, but I am con-

personal vocal gift.

understand the human singing voice." And that, especially in relation to the widespread prevalence of misconception regarding the quality, character and location of common possession, but which appears persistently to elude the pursuit of voice

Caccini. Tosi sang well, but his pupils

Where is the Vocal Highway?

teacher and vocal student alike.

IF WE ARE TO ATTACH to these I unequivocal pronouncements from au-thorities so exalted in the musical firmament the importance they deserve, then successfully employed by all the preëminent singers of the world. Let us grant that the pression of the openings of the nostrils. great singers are born with that tone; but, tions is a decided "No!"

There have been very few of the great singers of our own time, or in the annals of the past, but have had to develop the great gifts of their natural endowment through prolonged and intensive study. It is a matter for belief that countless numbers of great voices have been born into this world and passed on into a better world without ever having been developed at all. And it is a matter for credibility that there exist at this moment thousands, perhaps, of great voices which will never be heard, as such, for lack of teachers great enough to hear and free their po-

All voices do not possess that heavenly rapture of haunting seduction we call the "great tone." Yet how many teachers there are who would be glad to admit that they have heard from time to time, in the sing-ing of one or more of their students, solated tones or phrases which undoubtedly did possess that "seldom rapture" of perfect tonal beauty-transiently, perhaps; not rather inferentially and pointedly suggest itself to us that if one phrase or even one note can be great, why not, then, every phrase and every note? There can be but be produced perfectly, then all the others can be so produced likewise-provided there be at hand a teacher who understands, and who can impart to a pupil's understanding, the difference between the tone which circulates in joyous iridescence "great tone."

Tonal Release

It flows as much in the region just above the soft palate as it does in the cavern tone." so happily and rightly known as the "great the soft palate as it does in the cavern tone."

singers. Porpora was a composer, as was just above the middle of the mouth. And, indeed, it streams quite as much into the sang better. Agricola, Frederici and De mask of the face as it does in the other Bacily were choirmasters with but little regions enumerated. But it does so automatically and as a result of its initial freeflowing in the regions farther back (as a tion, to repeat what Shakespeare once told free flowing tide would wash all the shores of a landlocked bay) and not by reason of its being directed arbitrarily into a limited vinced that there are not, on the face of segment of the whole. The "great tone" the globe, more than ten persons who really sets into active vibration the bony plates of the whole skull and not merely the rethe writer of this article says "amen" to stricted bony area known in studios as the "mask of the face." The proper tone resounds and vibrates quite as much in the top and in the back of the head as it does that ineffable tone of vocal resonance which in the face and nasal region. And it has, all the great singers of the world hold in moreover, the supreme advantage of thereby releasing, into colored, electric motion, the "great tone."

In those last three sentences may be found the answer to a vexed problem which has spelled disaster for so many thousands of vocal aspirants. They have failed because they have tried to force their voices into the frontal bones of the face, over an intentionally lowered soft palate. The result we must admit that something is very has been a constricted sound, semistrangled wrong with the popular conception of the into a wiry, cutting resonance of disagreelocation and quality of the "great tone" so able nasal quality, generally suggesting a whine, and often accompanied by a com-

But how shall they succeed, who have granting it, must we also conclude that the failed? Most probably by relinquishing all great singers alone are born with it? And attempts whatsoever to "place" the tone must we also assume that the great singers, in the "mask of the face," "in the bridge possessing it, enjoyed this rare and perfect tone without having had to develop it in tween the eyes." After that, the resonance the first place? The answer to both ques- of the whole head may be tried for-the Italians call it "singing in the bell" (meaning that the rightly produced tone causes the bones of the skull to ring like a bell). The first step must be a comprehensive freeing of the throat, the jaw, and the tongue; and this can be compassed only by right breathing. Now this right breath ing can be almost instantaneously brought about by a correct standing position. Here it is, in brief: if the chest be expanded and held high; if the shoulders be held down and back; if the abdomen be slightly flattened: and if this position be not suffered to change whilst singing, the breathing will be right. With right breathing, the throat is naturally opened, offering a free progress of the voice into the full spaces of the

After that there are contributory devices for amplifying freedom and doing away with obstructions. Giovanni Shriglia said, "The secret of singing consists in keeping the entire voice (high, low and middle) singing in the chest; only so are the head cavities unlocked." (This is one proved only a single note, perhaps; but still the road to the goal.) William Shakespeare "great tone." From that premise, does it taught, "Tune the voice in the very exact center of the note. This 'tuning' starts the tone correctly in the head spaces." (An-other proved road to the goal.) Lesser devices, useful in themselves, are, a curling one answer to such a question; if one tone upper lip, dilated nostrils, and a gently smiling position of the mouth.

But after the laws of bel canto are read, and all the rules laid down in print, there remains the necessity of finding the teacher whose ear knows the "great tone" when he so-called "nasal" tone of the average hears it and who, later, knows how to open studios, and the sublimated beauties of that one of the several roads leading to it. This is not by any means impossible. Such throughout all the nacreous cavities of the teachers exist in America, though they are head, and which goes by the name of the but few; and they can be found by those determined enough to unearth them. And they may be recognized by the seeker by the truths laid down in this article. Let TECHNICALLY, the difference lies in our students avoid, by every power in them, the physiological location of the sound. the teacher of that "national blight on the The "nasal" tone is crowded either into progress of our young singers," the "nasal" the cavity of the forehead or into the im- tone. But let them cling, with all their mediate forward wall of the corridor of the might, to the man who can open his ear head cavities, generally called the mask of and his understanding to that intense but the face. The "great tone" is crowded no- effortless sound of soaring ravishment where at all, but roams freely through all which fills every branching corridor of the the chambers of the cavities of the head. resonating spaces of the head with what is



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Concerning Pedal Couplers

By Orlando A. Mansfield, Mus. Doc.

solid or "block" harmony, in which all the

Oboe, Mr. Nevin wisely remarks concern-

ing the treatment of the pedal organ in such

a situation:-"Do not make the mistake

MONG EARNEST students of the A "king of instruments" and musical unless followed by constructive, we manamateurs interested in the art of do well to recall at this stage of our argument the advice of the late Sir John pedal key, there can be caused to speak any stop drawn on the particular manual

Thus, as Gordon Balch Nevin remarks in his Primer of Organ Registration, "Couplers supply resources needed to sup plement the usually limited number of pedal stops; and as the pedal organ is usually deficient in both variety and in 8 ft. pitch tone, it becomes necessary to use, for the most part, the bass of the manual tones in (so common amongst beginners) of letting use at the time, supplementing this with a the Bourdon, 16 ft., do all the work; but, correct amount of 16 ft. tone (and 8 ft. if rather, first couple the accompanying available) from the pedals." Besides, if manual to the pedals, and then add the softpedal couplers were wanting, many beau- est 16 ft. available to give the soft, unobcharm and variety in this department of the pedal notes-being of low pitch-are ex-

Pedal, Swell to Pedal, Choir to Pedal, and and clarity. In the second case the result or, by playing an octave lower and coupling Solo to Pedal, all or any of the stops connected with these manuals can be made to speak upon the pedal clavier. This throws a great responsibility upon the performer, and in order to shirk this obligation many immature, inexperienced, or inadequately trained organists avoid the use of the pedal couplers altogether. With many other players this omission is due to a defective sense of hearing or of tone color-an inability in the latter case, or an indifference in the former, to appreciate the wide gap existing between the lowest sound produced by the manuals and the real pitch of the 16 ft. pedal. For example,



Then, in addition to this feeling of undesirable thinness, on small organs, containing in the pedal department only one or two 16 ft. stops, and no 8 ft. stops whatever, there is a total lack of balance as regards tone and quality when the optionally varied and occasionally powerful combinations available on the manuals are pitted against the generally feeble and monotonous sound produced by a single pedal stop of 16 ft. pitch. Strange although it may seem, and sadly indicative of inadequate teaching or tone perception, it is a fact that comparatively recently the examiners of the Royal College of Organists complained that with reference to the coupling of the manuals to the pedals many candidates for the diploma of Associate displayed remarkable ignorance and ineptitude,

But as destructive criticism is useless is logically produced and with approximate the pedal to an 8 ft. manual reed. The "king of instruments" and musical unless followed by constructive, we shall scientific balance. And while it is evident that in small

organ playing there sometimes occurs a ment the advice of the late Sir John serious doubt as to the correct use of the Stainer to the effect that it is generally solute necessity in order to secure adequate contrivances known as pedal couplers. The advisable to couple the pedals "to the par- 8 ft. pitch, and tone quality identical or function of these devices is to connect any ticular manual on which the chief harmonies agreeably combining with that of the desired manual with the pedal clavier in are being played." This is extremely immanuals, in larger organs, by means of the such a way that, by the depression of a portant in the performance of passages in contrivances now under discussion, there are rendered possible of production by the parts are of equal importance and frequent- pedals a large number of tone qualities and ly of equal note-duration. In the case of an combinations otherwise only rendered at the 4 ft. pitch, really in the alto register, accompaniment played on one manual to a audible by means of manual execution.

solo upon another; for example, a soft 8

This is especially noticeable in some of 1ch nicht lassen; and Wo soll 1ch fixen.

The stop or combination on the Great or the Bach's "Choral Preludes." Here the pedal Choir accompanying a solo on the Swell is occasionally treated as a solo of 4 ft. pitch, and not as the bass of the harmony. Such a solo, apart from pedal couplers, would be impossible to render, as demanded, upon organs of small or medium size, since so as to render the pedal notes "easily disonly instruments of considerable magnitude tinguishable," does not "retain its force would be likely to contain 4 ft. stops on the should any organ be equipped (as should pedal organ. For instance, one of Bach's all organs large or small) with a clear choral preludes, to In dulci Jubilo, originaltiful manual tones and combinations would trusive, but permeating foundation to ly intended for a pedal stop of 4 ft. pitch, the Violoncello. . . . Unfortunately stopped to the violonce of t be unable to be rendered by the pedal organ, support the whole. In the first case the and written as high as upper F-sharp, can of this character are omitted from the pedal be shade to be trained consequence considerable result is one of 'top and bottom,' and the be made available for organs of moderate resources of many medium sized organs and size and ordinary compass by putting in all practically all small instruments, so that it rgan would be lost. ceedingly difficult to distinguish; in fact the pedal couplers Great to the result as a whole lacks pitch, definition, partment some suitable 4°ft. manual reed; perative."

AN ORGAN ADAPTED TO THE MODERN HOME

latter method, Spitta, Bach's great biographer, declares to have been the master method when at Weimar (1708,171) where his organ did not contain the uppe F-sharp on the pedal clavier; the method first mentioned being that employed at appears to have had a wider upward com-Several other choral preludes have the Chorale includy in the pedal part and

namely. Kammat Du nun: Von Gott ved Study the Instrument

SUFFICIENT has now been said to show that, as Mr. Nevin expresses in "coupling one of the manuals to the pedals incisive (pedal) stop of 8 ft. pitch, such as

This mention of the word "Violoncello" reminds us of two important points: 1st, that an uncoupled 16 ft. pedal note, unsupported by suitable 8 ft. tone, is not an equivalent to the omission of, or a substi tute for the stringed instrument of the name in the place occupied by the latter in an ordinary orchestra. For although Ex (a) played by first and second violins, viola, and double bass, would sound as shown in Ex. 1 (b), its effect would be very different, as the tone of the stringed instruments would be largely homogeneous. whereas that of the manuals and the 16 ft. pedal would be, or could be made, more or less dissimilar. Then, in the second place, we must not forget that many pedal stops marked 8 ft. are not suitable to take the place of a pedal coupler. For instance, a pedal stop styled Flute, 8 ft., is often not an independent stop at all but is derived in part from the Bourdon in the octave above. Similarly, a stop labeled Octave, 8 ft., is often merely an octave continuation of the Pedal Open Diapason. Such borrowings or duplications as these would be to powerful to be used instead of pedal couplers, in soft passages or movements and too indefinite for solo use, since neither could be correctly described as "clear and incisive." Here we note that most of the double pedal passages (doppio pedale) ii Bach's works are intended to be played upon 8 ft. pedal stops, and in the rendering of these passages on small instruments the pedal couplers are again essential.

A Study of Registration

T SHOULD NOW be clear that pedal couplers should be used in all cases in which an organ is wanting in independent, varied, and suitable 8 ft. pedal stops; the correct employment of these devices being often desirable in the case of a large in- as the case may be, A moment's reflection

strument, and imperative in that of a small will show that if the pedal part continues one. But, of course, they should be aban- after the coupling to the Great Organ is doned when, for some special reason, a withdrawn, some other coupler or suitable composer has indicated 16 ft. only; or in 8 ft. stops should be in action. These, of cases in which a particular 8 ft. pedal stop course should be prepared before the playis prescribed and is to be found amongst ing commences. The present writer takes those included in the specification of the no risk in this particular matter, but in all particular instrument in use for the time his works, original, arranged, or edited, he indicates the use of the particular coupler Here, perhaps, it may be as well to point out to less experienced organ students that or "to Ch.," as the case may be. Many some composers and editors for the instru- other writers insert no coupling directions ment have a very undesirable and in- whatever. This is probably a counsel of accurate method of marking "Ped. coupled" perfection, we can only hope that the of "Ped. uncoup." or even "uncoup." when method we have mentioned and employed they really mean Great to Pedal out or in will not be regarded as a counsel of despair!

Practical Harmony for Organists

By Parvin Titus

Their constant need of an ability to play improvised preludes or interludes in church services, to harmonize melodies at sight, ments of solos, leads them to the serious

Effort should be exerted constantly toward the learning of harmony as a simply a filling in of to storehouse of workable material, just as a the completion of a chord. vocabulary is acquired for flexible use, are necessary, but they must be accompaticed at the piano by the pupil.

ber of the class playing phrases in leads to thorough musicianship,

CTUDENTS of the organ are, as a four-part harmony which the other memrule, more reconciled to courses in bers identify and write down. The lessons harmony than are their fellow pupils under the regular teacher in written and in piano, voice and stringed instruments. aural harmony will then be more quickly and thoroughly learned. This practice in dictation and at the keyboard will also lead the pupil so to manipulate hass, alto, and to transpose hymns and accompani- and tenor voices that they will have independence and some melodic value: in other words, the students harmony will grow out of the voice leading and will not be simply a filling in of tones essential to

After some training has been had in during the study of a language. The use dictation, in the harmonizing of melodies of a textbook and the writing of exercises and in the filling in of figured and unfigured basses, both in written exercises nied or preceded by practice in ear-training and at the keyboard, the pupil is ready for and sight-singing. The material studied in creative improvization starting with simple harmony assignments must be assimilated motives developed into phrases, then periby the ear as well as the eye, and prac- ods, double periods, and so on to the completed work. This brings him to an early Drill in harmonic dictation cannot be mastery of form in practical composition, begun too early. A small group of stu- which follows naturally from a compredents can form practice groups, one mem- hensive and vital study of harmony and

More Steps for the New Choir Director

By Jessie L. Brainerd

ginning, insist that every choir member nity. stands in a comfortable position, firmly on both feet, with the head up and the chin in. bership in the choir as a privilege.

3. Music should be held well up, but not so as to hide the face. It should be in such position that, while reading the notes, the singer will be able also to look right over the top of the page so as to follow every indication of the director as to the interpretation of the music.

4. The pages of music should be turned accurately and quietly.

5. Ask that care be used in handling all books and music, Good books and music are an inspiration to the singer. Ragged books are unsightly to the congregation. Books and music should be mended at the first indication of wear.

6. Be sure that the singers know the exact meanings of all marks of expression. Drill in such knowledge is a useful practice, as a groundwork in musicianship.

7. Impress upon the choir the necessity of courtesy. During solos or special parts, every person not singing should stand quietly in interested listening.

8. Explain that shouting is not singing but only a loud noise. Teach the singers to use clear, ringing, and well rounded tones, filled with warmth and color.

1. For the first several rehearsals, it will 9. Create a spirit of good will. Each be well to start with a short talk on what singer should have respect for the rights will be expected of the choir, in the way of others. Trying to "outshine the neighof deportment, and in the actual technic of bor" is ruinous to beauty of ensemble in the group. Singing should be done with 2 Little things tell. From the very be- enthusiasm, but with devoutness and dig-

10. Lead singers to look upon their mem-





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> "What do you mean?" came the indignant answer. "Ain't I let you set up your

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By Henry S. Fry, Mus. Doc.

Ex-dean of the Pennsylvania Chapter of the A. G. O.

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A. While Far Teets are valuable and line portrait, we do not think it necessary, our contract when the portrait, we do not think it necessary, our contract the property of the portrait of the property of the portrait of the property of the portrait of the property of th SCHOOL OF MUSIC FOR WOMEN
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through the publishers of Tile Evens.

Q. There is need for a pipe organ in one of our churches here. The auditorium of the space was left for the installation of any organ. The church would consider consideration of the space was left for the installation of any organ. The church would considerate the properties of the space of

also smeding you by main, tenormain, as to

O, our check organ constrain the followting steps: Base Coupler, Fire Disputes a "

Dispute Date Coupler, Fire Disputes a "

Disputes Date of the Coupler of the Coupler

Humans, Flate 2, Ober Invisible 2, Cellor

Coupler, What drops should be used for hymn

playing For accompanying stood For Pulling

A. We suggest for hymn playing the used for hymn

playing For accompanying stood For Pulling

A. We suggest for hymn playing the used

also by the opening of the knee swell on the

left and also be the grean. This with the one

should give you a suitable combination. It

should have been a suitable combination to

should give you a suitable combination. It

should have been the combination of the

character of the passage being played, amount

one of the couple of the character of the passage being played, amount

of S stops, with the addition of 4 stops

what arrangement of the "Large" (Drothly)

you are unfain, on cannot suggest a tops, Your are

when a suppose of the couple of the character of the passage being played, amount

of S stops, with the addition of 4 stops

you are unfain, on cannot suggest a tops, Your are

you are unfain, on cannot suggest a tops, Your are

you are unfain. One of the couple of the character of the passage being played, amount

of S stops, with the addition of 4 stops

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you are unfain, one one one of the second of the second of the second of the second of the se

as we have never heard a stop so namel.

Q. One apped variety of none be obtained through the use of unified and displaced through the use of unified and displaced through the use of variety of the unified by challed the observation of the unified of the uni

and added of in enqueries.

Q. I hove a grapher who has entered a large the specifications you seek may prove a fine of the property colocil. We are man the provided of the property colocil. We are man the provided of the property colocil. We are man the provided of the property colocil. We are man the provided of th

O. Enclosed is a list of stope on a two manual oryon. Will you suggest stops to act far congregational angling, also for accompanying the choir and special ablos, brition or sopranty Alsa name some books on organ registration and accompanying, with price, —A. M.

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Q. I am interested in the detailed plans of orion work. I know of the magnetic, "I've and of the magnetic," I've and the magnetic of the magnetic of the state of the state

9. I on a student in Electrical Enginering and each if his to such the hist of verse inp and each if his to exhibit the such as the contraction and design, I needed like to shad the such as the contraction of the contraction in reference to different part of contraction in reference to different part of address with request for any additional information here may care to a such contraction of the contraction

for a residence organ would be Open John proton Bourdoon, Dutledana, Salicional and proton Bourdoon, Dutledana, Salicional and Cornation as to construction of pipes we auxiliariation by Auxiliary and Their Artistic Registration. by Audient at Their Artistic Registration. by Audient at Their Artistic Registration and addice. The auditorium has or organ for our church and sounds like proton and addice. The auditorium has or organ for our church on the control of the co

Bands and Orchestras

(Continued from Page 421)

opera orchestras, once said that the mem- tribute. He offers all on the altar of art. bers of an orchestra could size up and "He does not seek to work any deception properly evalute a new conductor in the upon the members of the orchestra, by any baton. If they decided that he was not fully come to rehearsal with no preconceived master of the situation, they would relax, interpretation of the music they are to perassume a lazy attitude, and fail to give of form. They have the hope that the musitheir best effort. On the contrary, if they cians may aid in the analysis of the realized that he knew the score thoroughly, compositions and that, as the rehearsal knew what to demand of the various voices proceeds, an interpretation may be revealed and choirs, and gave evidence that he in- to them, Not so Toscanini. His scores are stinctively required and expected their best thoroughly studied and assimilated beforeeffort, they immediately became alert, sat hand, and he enters the rehearsal with a up straight, and endeavored to comply with detailed interpretation formulated in his his every wish.

It should be understood that strict disci- "Little by little, he endeavors to transmit pline is to be maintained during rehearsal his conception of the music to the orchestra and concert, not solely as a matter of re- -to bring the orchestra's playing into spect to the conductor but quite as much as conformity with the ideal performance a matter of respect to the music being per-formed. If a player may not have a high ideal cannot be fully attained, but it is degree of respect for John Smith, the con-ductor, he should, at least, display a con-possible, for he does not easily surrender siderable degree of respect for Beethoven, any portion of his idealized interpretation Brahms, or Schubert, the composer. It to human frailties." should be also understood that the sincere Players assert that the personality of this and highly capable conductor may not de- great conductor is one that will not be mand the undivided attention and whole- quickly forgotten by those who have had hearted effort of his players as a personal opportunity to observe it in the intimacy tribute. Instead, he requires that they give of the rehearsal hall. A very frail man instinctively of their attention and ability physically, and one of the most shy and in a sincere effort to analyze and perform modest of men in everything not pertaining properly the works of the composer. And it to music, it might seem incredible that he is only through the intensive and joint should be able to command obedience from effort of conductor and players that this a group of hardened musicians. Yet, when can be adequately accomplished,

A Master's Manner

sity for the enforcement of a rigid dis- under his searching and demanding glance. cipline during rehearsals, nothing will serve better than to make reference to the rise and fall in him. He is, as every conmethods employed by the great Arturo ductor should be, moved by every mood Toscanini, as outlined by a member of the and emotion of the music; and he wishes Philharmonic Symphony Orchestra of New the players to be moved in like manner. York. "No time is wasted during a Toscanini

as a sculptor works in clay and marble.

His first orchestral experience was ac-

quired as an orchestral player; so he has a

professional players incline toward slovenli-

ness, and so every man of the orchestra is

under his constant scrutiny. Some conduc-

tors may not know whether every individ-

ual part is being played. But Toscanini

knows the complete score intimately, and

is acute car informs him immediately of

any omission, any error, or any negligence.

If a player makes a sincere effort to comply

with his wishes, his gratitude immediately

"Carelessness is the cardinal sin in his

f complete understanding will generally

e soon forgotten by the luckless offender.

nimself that he requires this intensive atten-

music that he demands they offer this joint

empest of scornful censure that will not baton.

thorough understanding of the players' would move even a bass drummer to re-psychology. He knows that at least some morse. Anger will threaten for a moment.

egisters on his mobile countenance. If a for all the world like a cat whose fur has

player fails to make proper effort, that fact been stroked the wrong way. The closed

code. Mistakes due to nervousness or lack ture will acidly contract and a microscopic

neet with patient encouragement. But woe through his whole body. The eyes will open the player whose mistake is due to and Toscanini will emerge, an enraged

dovenliness; this is likely to arouse a panther lashing the air in a fury with his

While he is often a tempestuous and hard amount of dignity in an emotional tantrum

skmaster, he has an absolute and child- that would make the average man appear

ike sincerity in all he does. It is not for ridiculous. Somehow, it always seems as if

tion and herculean effort; it is for the man, he is modest and retiring, but as

PIANO ACCORDION rehearsal-not a moment is spent in unby AIGA AIANOFF necessary or pointless monologue. These symphonic musicians are expected to have a clear conception of most of the composi-In this arrangement of Nevin's famous tions of the general orchestral repertoire, to permeate his whole being. Intolerant of composition a complete explanation is so that no lengthy explanations concerning the slightest imperfection in his toy, he will the intent of the composer are required. "This master works in tone very much

will register also.

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first few minutes of his work with the tricks or legerdemain, Some conductors mind.

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he takes the baton in his hand, he becomes immediately transformed; he becomes the imperious commander. Hardened old trom-IN FURTHER STRESSING the neces- bonists and fiddlers sweat and tremble

Tone Sculpture

stroking and shaping it into a visual sym-

If unable to get what he wants by im-

perious methods, he will try wheedling it

out of the players like a clever woman; or he will threaten to fall apart with hysterics

if he is not appeased. At other times feline

nature will appear, he will close his eyes

to apprehend better some minute and dis-

tant half perception. Something is not satis-

factory, but he does not yet know con-

sciously what it is. He will ruffle slightly.

eyes will pucker malignantly, the forehead

will wrinkle. Then, all at once, every fea-

convulsion of sensual discust will oniver

"Vet Toscanini can preserve a cortain

his temperamental fits are justified. As a

(Continued on Page 460)

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The Violoncello Shift

By Joseph Suter

WN PLAYING SUCH a well known position or shifts, measuring from two to the spread of the fingers) is automatic. eight and a half inches each. In their agof shifting in about two minutes of playing. Computing in round figures, two hours de- this manner. voted to music of similar technical requirements would net 840 feet; a week's practice at two hours a day on the same assignment and the left hand will have traveled over the fingerboard the distance of one mile! Of course advanced artists, practicing concerti, or orchestral players, working long hours, cover a much greater distance. These facts are really worthy of inclusion among the amazing items comprising Ripley's "Believe It or Not," and the sole purpose of fully upon the student something of the true stature of shifting as an individual

unit in violoncello technic. points, the most practical procedure is to stitute a manner of combined function, each portion of which must be realized simultaneously in the mind of the performer.

The Position of the Left Hand and Arm

 $E_{
m tion,\ as\ the\ location\ and\ contact\ the}^{
m MPLOY\ THE\ D\ STRING,\ first\ position,\ understood,\ however,\ the\ difficulty\ straining\ it\ is\ comparatively\ slight.}$ string with all four fingers, applying sufficient pressure to pin the string firmly to the fingerboard. Take especial care that only the extreme fingertips are used. Likewise only the inside tip of the left thumb The fingers themselves must be symmetrically arched, with a spread of one inch line from elbow to knuckles and it should

thre shift the thumb must remain opposite "plunge" or "jerk" of the left hand; a the second finger; likewise the height and gentle glide will suffice in all but rare instraighness of the left arm must not alter. As to the spread existing between the entirely unsuitable to beginners. fingers, it alone changes in that the fingers
The second question (b) almost answers should draw slightly closer together in itself if the word accuracy be replaced by order to accommodate the closer spacing marksmanship. If the marksman misses his of the intervals which occur in fourth posi- shot by even the slightest fraction he does tion. After a short pause reverse the shift not correct the discrepancy by running and glide as gently back to first position, up to the target, plucking out the arrow in the course of which process the spread and replacing it in the exact center of the between the finger tips is widened again to bull's-eye. Such an act would be entirely

Bowing a Shift

apply it to the preceding exercise in



speed. Do not attempt to count time. Rather, execute the shift when the stroke is exactly halfway completed, and this will their presentation here is to impress force- automatically render the notes of equal value. The first efforts at this exercise will quite possibly result in a rather unpleasant portamento (as the vocal portamento). effect. If the fault is in the nature of an As an analysis of the violoncello shift unduly prominent accent accompanying the fect of broken portamento. results in its separation into four distinct shift, the blame rests entirely with the bow, or rather the tendency of the bow arm to present these phases as four distinct topics act sympathetically with the left. An unalthough, in actual performance, they contrained right arm will impulsively jerk that harmonic. portion of the stroke which accompanies an abrupt left hand movement. Direct concen- from a harmonic. tration will be required at first to develop
the necessary degree of independence beType 1 has already been dealt with in
two first and left factors. Once the
the presentation of Ex. 1 and its context, only when a single finger is contacting the
seal cause of the offending accent is clearly
TYPE 2 tration will be required at first to develop understood, however, the difficulty of re-

Accuracy

The means of attaining accuracy are mainly encompassed in the answers to the questions: (a) At what speed should the must touch the neck, the point of placement hand travel in executing a shift? (b) What being directly opposite the second finger. definite policy of practice is most conducive to accuracy

The speed of the shift is determined more existing between them as they contact the satisfactorily by experiment rather than without the slightest cessation of tone beexisting. The left arm should form a straight statement or conjecture. Play Example 1 tween the notes the added problem becomes be held at a height that would place it ap- gliding so slowly as to produce an effect shifting occur, at the conclusion of the proximately parallel with the bow, were downright unpleasant to the ear. With down strokes or at the commencement of the bow also placed in playing position on each succeeding repetition increase the the upstrokes? Quite logically the answer Now, without the use of the bow, glide the notes) by very slight degrees. The For, if the shifts were to occur at the ter-Now, without the use of the low, give third or fourth repetition is invariably promination of the down strokes the result the third, must release the string at the string until the thumb is nestling in the ductive of a result at once satisfactory to would sound something like: crook that marks the upper extremity of the ear and convenient to the fingers, In the neck. The location thus attained is other words, a shift need never be excalled fourth position. Throughout the en- ecuted with a motion that approximates a

out of order; nevertheless it is exactly sim-

This bowless exercise should be repeated illar to what many violoncellists do-re- either Type 3 or Type 4 may be employed. a number of times until the constancy of adjust only the poor tone resulting from solo as The Swon, by Saint-Saéns, the a number of times until the constancy of adjust only the poor tone resulting from traditional fingering on the violoncello the posture of the left hand and arm (with an inaccurate shift. Obviously it is the portament of Type 3 the fourth finger necessitates some thirty-seven changes of the single exception of the alteration in shift, not the intonation, which needs attention. And the most effective manner in which to apply this attention is to adopt the marksman's "trial and error" method:

"the marksman's "trial and error" method:

"ecutes the entire glide, all other fingers and two-thirds yards, or about fourteen feet TO INTRODUCE THE BOW, simply repeat the entire shift over and over again, being lifted clear of the string simultaneous planning each new "aim" in accordance ously with the inception of the downward with the ear's observation of previous suc- motion. In other words Type 3 is always cesses or failures.

The Various Types of Shifts

Generally speaking we might say there are six types of shifts. Variance in bowing is responsible for the first two:

(1) A shift occurring between notes which are slurred (as in Ex. 1). (2) A shift occurring between notes which are not slurred.

Two distinct fingering policies require different kinds of shifts. (3) A shift employing an unbroken the fourth position is reached. Simultane-

(4) A shift containing an intentional ef-The existence of "natural" harmonic

notes necessitates two more types. (5) The shift employed in gliding to a maintained by the first finger, is released.

TYPES 5 AND 6

(6) The shift employed in gliding away TYPE 1

The difference between Type 2 and Type 1 is really more in the nature of an added problem rather than a distinction of type;

 $\begin{pmatrix} \frac{3}{4} \end{pmatrix}$ $\begin{pmatrix} \frac{3}{4} \end{pmatrix}$ $\begin{pmatrix} \frac{4}{4} \end{pmatrix}$ $\begin{pmatrix} \frac{3}{4} \end{pmatrix}$

If this version of Ex. 1 is attempted several times in succession, the first time explicit: When do the actual moments of speed of the glide (but not the tempo of is: At the commencement of the upstrokes.



a tonal translation of Ex. 1, entirely too faulty to be considered. TYPES 3 AND 4 In a shift such as this

moment the ascending shift is begun; and executed in its entirety with that finger which is assigned to the note occurring at the termination of the glide.

Type 4 is governed by the inverse of this principle. In Type 4 the finger assigned to the first, or beginning, note transacts the shift until the position is reached in which finger assigned to this second note is immediately dropped into place. In the case of Fx 4 this would mean that the first finger executes the ascending shift until ously with its attainment the fourth finger is dropped on the note C. In the descending shift the fourth finger executes the glide until the first position is reached at which point all finger contact, excepting that

The properties peculiar to harmonic notes are the main factors which dictate the distinction of Types 5 and 6:

(Y) This contact is made with less than weight of the finger. (Z) When the finger assigned to them is lifted, harmonics have a tendency to

sound for a moment or two if the stroke of the bow is allowed to continue uninter

Consequently in the passage



the ascending "shift" (Type 5) must combine two functions: (1) All fingers, but introduction of the glide (in order to comply with Property X). (2) During the brief process of the shift the third finger must diminish the pressure of its contact to a quantity less than its own weight

Type 6 capitalizes Property Z. Though not obligatory, the descending shift required in Ex. 5 may be executed without the expedient of a glide at all. The third finger arched minutely through the air, and dropped on the note B. The harmonic will continue to sound during the process if the bow continues its uninterrupted stroke and not too much time is allowed to elapse in the accomplishment of the maneuver.

ecuted by the first finger, and ascending glides to a harmonic, it is advisable for the beginner never to attempt a shift by means of a single finger. For example, in a shift accomplished by the fourth finger, all four fingers should remain constantly in contact with the string; in a third finger shift the

The six types of shifts mentioned are not

Support the Shift distinctive, one from the other, to the ex-TN ALL SHIFTS, excepting glides ex-tent that they always preserve their individual, separate identity. Obviously Types 3, 4, 5, and 6 must always be used in coalescence with either Type 1 or Type 2. Again, either Types 3 or 4 may be substituted for Type 6.

While the use of Types 3 and 4 is always a matter of the player's choice (see Ex. 4), fourth finger only should be raised; like-wise a second finger shift should maintain of its extreme purity and simplicity of effect a contact of both the first and second and because of its conduciveness to the correct posture of the left hand.

Neat shifts clarify technic.

The Soundpost Setter

By Arthur Troostwyk

THE AMATEUR'S USE of the stinct in some people, and they proceed soundpost setter often results in under the belief that their violins will be

when a violin player is once in possession a soundpost properly in the instrument. of a soundpost setter he cannot be con-

its owner becoming fidgety and nerv- immediately improved merely by this ous about every little alteration in tone. slight movement of the soundpost setter. If the weather changes very rapidly from But they forget, however, that there are damp to dry, the tone of almost any violin other things having a most important rebecomes harder and sharper, and imme- lation to the soundpost which must be diately the owner gets busy in an attempt considered. Then they begin to maneuver to frustrate one of the forces of nature— with the setter and usually get the tone a foolhardy attempt, and one that invari- into such a hopeless condition that they ably has an unhappy ending. Do not buy endeavor by still further manipulation to a soundpost setter with the express purget it back to its original state, but with pose of shifting the post with every change little success. This twisting and turning of the weather, in the hope of securing and shifting back and forth does untold any tonal characteristics that might be de- harm to the violin, for the net result of all this poking is that the underside of the soft There may be occasions when a player wood of the top is being scarred and feels the need of a soundpost setter, but scratched to such an extent as to render these are more or less infrequent. Usually it almost impracticable for anybody to fit

What few amateurs are aware of is the tent until he uses it, and then he is not part that the top of a violin, under which happy even after he has done so. The the soundpost rests, is the most vulnerable soundpost moving habit is a very easy and in many respects the most vital part habit to acquire and a very difficult one of the top; and a break occurring there is more difficult to repair perhaps, than in It is quite an art to adjust the soundpost any other part of the instrument. Yet it properly; in fact, it requires care and well- is a very common occurrence for a violin trained judgment. The knowledge that to be brought into the repair shop with a even a very slight movement of the post sunken hole where wood has been gouged might make a great difference in the tone out or dented in by just such unskillful of an instrument arouses the gambling in- and utterly needless manipulation.

Camilla Urso's Favored Fingering

By Marion G. Osgood

that position until E. The shift from E to a scale passage. D, fifth position, would then take place with the second finger used for D, bringing the hand into the fifth position. Next would come C sharp, first finger, same position; then the change to third position, with second finger for B; and finally, the change to first position, second finger for G sharp. fingering. She insisted that to use the third, her and have always used it.

It was during a season which Madam Urso spent in Boston that the writer had instead of the second finger in the descend-ing scale assured a more evenly flowing the good fortune to become her pupil. legato, was easier to play, and even looked We had been taught that in playing a better. She spoke still more strongly against descending scale from any high position, on the habit of dropping from a high position one string, necessary changes of position to two positions below it, such as the shift should be made by sliding to the second from C (first finger on E string in fifth finger. For example, in playing the scale position) to third position, fourth finger downward from high A on the E string, for D. She designated this as a bad "jump," in the seventh position, I would maintain as it made a bad break in the continuity of



Madam Urso's manner of fingering the Madam Urso strongly disapproved this scale appealed to me, and I learned it from

The Muted Violin

By Ada E. Campbell

be obtained quite successfully with the mute, try using a silk handkerchief tucked what muffled effect produced with the mute.

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VIOLIN QUESTIONS

Answered

By Robert Braine

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(usus) of the small addressed to the Violiniat's Etude consists of switch decreases, photographs and tables of old riolans. On the basis of these, the decreases as to fell them, and the basis of these, the criters on the to fell them, and the basis of the total to say that the total the total reconsist. The previous of the total total the total reconsists of the red maker, we do not to the course of the total total reconsists. The address of the red maker, we do not to the course of the

Violiniate's "Daily Docenis" for the T.Y.—"The Fifty Lally Exercises" for the T.Y.—"The Fifty Lally Exercises to the Control of the Contro

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About Making a Violin.

About Making a Violin.

Le "the bonker, of the Instrument, which is the property of the Instrument, which is the property of the Instrument, would answer very well for your start in the Instrument, which is the Instrument of Instrument

the resonance of the wood, using you like the two problems to proceed the problems of the word of the problems of the problems



gration of Molern Violus and Minkers.

R. O.—There is such a difference of opinion R. O.—There is such a difference of opinion R. O.—There is such a difference of the makers of the mak

than others, and consequently worth morter Valla Januarane, esoph this yourself, but the Valla of Cramon violities, and the Valla of Cramon violities, and the vallation of Cramon violities, and the vallation of the Cramon violities, and the vallation of the Vallation of the Cramon violities, and the vallation of the Vallation of the Cramon violities, and the vallation of the Cramon violities, and the vallation of the Vallation country, but, the bidd-rafte amounts in the are usually laured by Lloyde, the Frest in a surface of the Lloyde, the Frest in a surface of the Lloyde, the Frest in the Lloyde of the Llo

Culture is that which remains with a man when he has forgotten all he

QUESTION AND ANSWER DEPARTMENT

Conducted by

Karl W. Gehrkens

Professor of School Music, Oberlin College Musical Editor, Webster New International Dictionary
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Appropriatures in Flute Waste.

Q. In the second moreonet of Mozert's exceed a first one Flux, D. 121, and D. 121,

fractive cried (String of the Yes, the same principle holds for the rest of the grace-actes in this movement. Notice that some of the appograturas have sixteenhoote stems, while other have thirty-second-note stems.

in the same of the appopriaturan have akteenth-note stress, which of ther have thirty-account of the control of

Trills in Mozart.

Q. How are the trills played in Mozort's Minet from "Directimento in FF"—E. H. B. A. The trills are usually played like this:







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Specific Entrance Requirements in Junior Club Work

By Annette M. Lingelbach

In Music Club Work the requirement If a high standard of scholarship and of a passing grade in an examination for musicianship is maintained, the other standentrance into the club should be strongly ards of the club will be equally high. If upheld Each young musician should be a child cannot pass the first test, he is not required to pass the first test given in the prepared for the grade of work the club Definite Tests and Definite Knowledge does; and if he is not prepared for the group in order to become a club member. club work, he will not enjoy it because it At the end of the year he passes the second is not one's nature to enjoy what is above test given in order to remain in the club. and beyond him.

458

What a child works for, he appreciates, "Hitch your wagon to a star."

A Progressive Music Chart

his chart is designed for the music teacher and pupil that a correct estimate may be kept on the student's progress.

The chart will give a complete picture of a student's progress for a period of forty lessons.

A few squares have purposely been allowed below the starting point for the pupil who may not start off with an upward trend, however any extended downward tendency must be watched and checked if the pupil is to progress.

The teacher should strive to determine as near as possible the capability of each student and grade him accordingly.

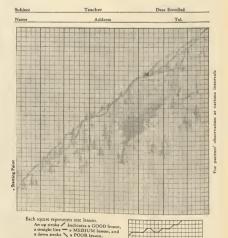
The chart serves a three fold purpose. (1) That the teacher may keep an acourate record of the quality of each lesson, and thereby aid her in grading, etc. (2) That the student may be stimulated to greater effort through seeing the picture of his actual progress in black and white. (3) That the parents may know exactly what the pupil is doing, and thereby co-operate with the teacher in encouraging the

The chart must be submitted to the parents for observation at various intervals.

The date of missed lessons may be filled in below.

When the lessons are made up indicate the grade on the chark





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VOICE QUESTIONS

Answered

By Frederick W. Wodell

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These Upper Tones.

O. 1.—I on a robust tenor and an hapone of the proper of the pro

tested by studio use:
Pint Year:
Call Habn—The Green Cathedral, two keys.
Call Habn—The Green Cathedral,
Call Control of Clover. In G.
G-cl, also in Fand D.
Deis, Cath—Come down to Krwe; G. (E—cleap), also is Fand D.
Cathedral of Cathedral of Cathedral Cat

C. B. Hawkip—Noon and Night; three keys Later Seom's Year.—Lore Sings the Lark; Son, Excer. Max.—Trignir Simulate Song, 116, Cr. Song, 126, C

Program Arrangement,

please a majority, whether because of inherent tunefulness, wholesome sentiment, enjoyable tunefulness, wholesome sentiment, enjoyable of beauty of voles and extra Parking the sentiment of beauty of voles and extra please for your sent the sentiment of the sent

Developing Middle Tones.

Developing Middle Tones.

O. In feedball of few advanced singers, purificultarly one high degrano sinh has had a purificultarly one high degrano sinh has had a purificultarly one high degrano sinh has had a sinh free few of the feed of the feedball sinh feedball sinh

A. Show the indy how to carry down the "head tone" action and quality on slowly sung short scale and chord passages. When it has been led to sound as low as the A-flat next above Middle C, begin very carefully to develop it by using a gradual, slight crescendo thus:



Use at first the vewel upon which the work. The success of this practice depends entirely apon whether you get the grounds "here you have been a success of the practice depends entirely apon whether you get the grounds activated season too of the toughe and law ton of the neck to the lips. The success the property of the property of



Post and a substantial properties of the substantial properties and substantial properties of the substantial properties and subs

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"Darkness Before Dawn"

By Lynn C. Chambers

parents, sometimes become discouraged never could learn." with the apparent lack of progress. It some unknown reason, are not what they and concentration. expect. This is more especially true of students of voice. It is usually when stu- of depression and discouragement that a dents and their parents reach this frame very marked change for the better will of mind that the lessons are discontinued be noted in the student's work, if he can and the student becomes one of those, who just be kept at it in after life may be heard to say, "I never

STUDENTS of music, as well as their was musical; I took lessons for a while but

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"Labor has sure reward."

Why, When, and Where of "And"

By Edna Faith Connell

WHEN teaching the "and" count, which following count 2. Finish the measure thus so many teachers use, it is always well to illustrate on blackboard or paper.

All kinds of notes may then be used on a fourth row, being especially careful to

make four quarter notes, and put the counts count. This may be followed by a row make four quarter notes, and put the counts and some considering the consideri eighth notes on a second row, explaining notes, and proceeding to the different kinds that they are equal to the four quarters, of time. and that the pupil may say "and" on each second eighth note, in order to have the divides a count evenly, that it is the last

notes played evenly. When this is thoroughly understood, make a third line, using various kinds of make a third line, using various kinds of the swell also, for pupils to write meas-notes, and placing them in a way to show ures in the different kinds of time, and exactly where the "and" comes.

For instance, we might put an eighth note in the third row directly under the teacher for correction. first eighth note of the sescond row, and a quarter note under the second eighth onto of the second row. This quarter note fusion is eliminated. When many notes of requires the time value of both the second a like value, but having less than one full and third notes above, and consequently beat to their credit, are used, the "and" gets the count of "and 2." Underneath the helps greatly in producing better rhythm fourth eighth note of the second row, place and smoother and more even results. Care another eighth note, which is the "and" ful counting insures good music.

ustrate on plackboard or paper.

Taking four-four time to start with, place them directly beneath the proper

In this way, the pupil learns that "and" half of the preceding count, and that "and may come on any note, rest or on a dot

It is well also, for pupils to write meas

place the counts below in the proper place. These measures may then be brought to the

Countless times, I find the "and" is mis-

Musicians and Their Food

(Continued from Page 424)

weak tea at night, but strong in the morning. He was especially fond of a Norwegian a long rehearsal is satisfied with a bowl of cheese which he said tasted good but clear soup in which a couple of raw eggs smelled very bad. Grieg was always have been stirred. cheered by a meal of oysters, caviar, Nor-

wegian snow-hen, and old wine. Parry's diaries are filled with proofs of meals of which he partakes. "I do what his interest in food and eating. Oyster like," he says; and, if he likes to have two suppers were his delight; and when the dinners in one evening, he has them. He is cook was away he helped in the making of very fond of melons, eggs, milk, and chammince pies. On one occasion he tried eating pagne and always smokes at least eight seaweed; and throughout his life he ate cigars a day. He admits to being a gournet quantities of mushrooms and other fungi. but does not advise anyone to follow his While a young man he once wrote down example: for, after all, he declares, "I am the names of all the edibles he had taken Pachmann the unique. during the day "to illustrate the wonderful variety of things a man gets through in in a life of music, it is not strange to disone day in the way of eating and drinking." cover the fads and idiosyncrasies of various During the war he did not eat the share composers in regard to their food; for the of the meat rationed to him, which perhaps average musician can take a delight in food might have maintained the strength to to a degree unknown to the usual business throw off his last illness

Richard Strauss in recent years has de- the music he writes.

store and exclaimed, "What an ideal sym- veloped a taste for hot boiled Indian comphony. How perfect in all the details, in with cold yeal. Another favorite is raspform, contents and presentation." He took berry jam with hot mutton cutlets.

The Italian conductor, Toscanini, after

One of the surprising things about the aged Vladimir de Pachmann is the large

As so much nervous energy is consumed

Bands and Orchestras

(Continued from Page 453)

Do you take advantage of the many conductor he is responsible to the composer will be repeated." A genius at labor. and to his own conscience as an artist; and The average conductor is not a genius, here he becomes adamant. Though he as is Toscanini, and cannot afford tanwould not hurt a fly in defense of Tost trums; for his indulgence would serve only canini, he would willingly guillotine a whole to make him ridiculous. But it is his duty orchestra in defense of Beethoven. More-over, much as he may rage against his sition, to evolve a logical and sincere intermen, he rages no less against himself. I pretation, and then to exercise every am so stupid! he will often exclaim, when possible precaution in transmitting to his overcome by the actual physical distress players his artistic conception. The methwhich an imperfect passage induces in him. ods employed in rehearsals will determine He will flagellate himself with his fist, the success or failure of the leader and like one possessed, until his tantrum sub- through him, of any organization under his sides. Then, with a grunt of resignation, he leadership. will put it all behind him and the passage Like leader, like band or orchestra.

"Unless a child has an exceptional musical gift, amounting to genius, that would storm the world by itself, or else has money or influence to help, it is hard work and almost hopeless to take up solo work as a profession, but whether for the profession or as an amateur it is better to let the child when young have good lessons in whatever instrument it takes up and to continue with the music studies when school life is finished."-Lillian Risque.



DVALTS LIPP

The Publisher's Monthly Letter A Bulletin of Interest for All Music Lovers



Advance of Publication Offers-July 1936

All of the Forthcoming Publications in the Offers Listed Below are Fully Described in the Paragraphs Following. These Works are in the Course of Preparation. The Low Advance Offer Brices Apply to Orders Placed Now with Delivery to be Made When

FOURTH YEAR AT THE PIANO-WILLIAMS.... PINO STUDIES POR THE GROWN-UP BEGINNER PIANO ACCOMPANIMENT THIRTY RHYTHMIC PANTOMIMES — RILEY,
GAYNOR AND BLAKE WHEN VOICES ARE CHANGING—CHORUS BOOK FOR BOYS

Books on Musical Subjects for Summertime Reading

The vacation hours of musicians and music lovers, when not given to health and body refreshing by means of athletic sports such as golf, tennis and swimning, may be put as golf, tennis and swimning, may be put to good advantage by reading well-selected books on musical subjects. For instance, what could be more helpful to the young piano teacher than the thorough reading of such books as Teaching Music and Making It Pay (Antrim) (\$1.50), Music as an Educational (Antim) (81.50), Music as an Educational and Social Asset (Barnes) (81.50), The Education of the Music Teacher (81.75) or The Music Life and How to Succeed in It (\$1.75) both by Thomas Tapper.

All piano teachers, experienced or inex-perienced, will get much of value from Josef persenced, will get much of value from Joseph Hofmann's Pismo Playing with Pismo Ques-tions Answered (\$2.00), from Edw. Baxter Perry's Descriptive Analyses of Pismo Works (\$2.00) and Stories of Standard Teaching Pieces (\$2.00) with their wealth of romantic takes of the inspiration of master works and tasking successes; also from the fine descrip-tions of the compositions included in C. W. Wilkinson's Well Known Piano Solos and How to Play Them (82.00).

Surely every singer and everyone interested in the vocal art will enjoy reading the cele-brated Luisa Tetrazzini's book How to Sing (\$2.00). Chorus directors, choir leaders and all interested in all interested in group singing may, with profit, read F. W. Wodell's Choir and Chorus Conducting (82.00). Violinists, young and old, are advised to read Frederick Hahn's

Practical Violin Study (\$2.50).

Many music folk must spend their vacations at home, or nearby, when they long to travel in foreign lands. What a thrill they can get out of reading an experienced traveler's descriptions of the musical places and musical shrines of Europe in Musical Travelogues (Cooke) (83.00).

Taudopuse (Cooke) (\$3.00).

Those who go in for light reading will be interested in the musical novels The First Pathin, Telleragilly (\$8.100) and Notturno Tellor, Telleragilly (\$8.100) and Notturno Great Musical Stevens (\$8.100).

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R. Haveis Musical Propress (\$8.100) and are local stevens (\$8.100).

"Short Hours, Saturday Holidays, and Summer-Long Vacations'

The late Dr. Martin G. Brumbaugh, at one time the Governor of Pennsylvania and later President of Juniata College, was for many years Superintendent of Public Education in Philadelphia. Pa. One of his greatest annovances was the type who wanted to get into educational work because he or she thought it offered 'short hours, Saturday holidays, and Summer-long vacations.' He contended that the real educators never sought time to be free of the great opportunities and responsibilities in what to them was a calling, but ever were putting time outside of class hours to good use in better equipping themselves for their teaching work.

It is a matter of wisdom to plan for a genuine vacation period in these Summer months, but the Summer schedule of the music teacher should be planned completely to include a planning of next season's work, a selecting of materials for anticipated Fall needs, and above all, to the following of a Summer-time selfdevelopment in music. Look to technic "brushing up," to repertoire additions, and to musical knowledge gains. The assurance of preparedness is the greatest aid to success.

Art of Music (82.25), educational conferences with recognized authorities told in a breyon and exist like history and biography and wish to get definite knowledge of facts we suggest Standard History of Music, (Cooke) (81.50), Complete History of Music Miccarcus this block and Its Composers (Higher) (83.50) and Life Stories of Great Composers (Streatfield) (92.22), all standard books of time tried and

All of these are substantial cloth-bound All of these are substantial cloth-bound books and each will make a valuable addition of hoys of this age receive, to the musician's permanent library. Short praper-bound pamphlets, such as those pub cial care and attention, so lished in "The Elude Booklet Library" and has, the material for this

Third Year at the Piano Fourth Year at the Piano By John M. Williams

If there is one feature above all others in the piano study material of John M. Williams that appeals to teachers it is the fact that progress is quickly notice-able. Parents of pupils, and the pupils, themselves, like is being made and when this can be clearly demonstrated the pupil is encouraged to

rom the teacher's efforts.

The First Year at the Piano (\$1.00) and

When Voices Are Changing Charus Rook for Roys

coming teaching season.

which conveniently may be tucked in the book been carefully selected and edited by a hand bag also are obtainable. Ask for a comrecognized authority whose accomplishments with thousands of boy students has well qualified him for the work.

There was a time when boys of this age were advised "not to sing for a couple of years." But experienced educators of today refuse to retard the lads' musical advancement for any period of time and, by confin-ing their vocal efforts to a safe, sane range, produce very satisfactory results in voice training and some really meritorious presen-

tations of part-songs and quartets.

In gathering material for this book another vital necessity was carefully observed; only those songs were selected where both text and music appeal to young chaps of this age.

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The Cover for This Month

On July 31, 1886, Franz Liszt died at Bayreuth. The year 1936 therefore marks oration of his passing three sizeable niches in the hall of musical fame-one as a pianist, one as a composer As a pianist, he hegan



As a pianist, be began at the age of nine to astound his audiences. His instruction on the piano began at the age of six with his father as teacher, and when the family removed to Vienna in 1821 when the family removed to Vennia in 1821 he studied piano under the great Czerny. As a hoy he played for Beethoven. There is much that might be told of his development as a pianist until he came to occupy a posi-tion in which he has never had a rival. He is known as the creator of the art of orchesis known as the creator of the art of orches-tral pianoforte playing. Musicians contem-porary with Liszt agreed that his playing was transcendental, his technic was of fabulous proportions, and he made it serve him as proportions, and he made it serve him as he used the piano to give his understanding and interpretations of the works he played. As a teacher, Liszt bad many pupils and they virtually were his disciples in their love and admiration for him. Liebling, Rosen-thal, Burmeister, Mason, Sauer, von Bülow, Joseffy, d'Albert, Siloti, Sgambati, Klindworth, and others, who became not only famous pianists but some of whom became famous teachers of famous pupils, were pupils of Liszt and through them and their pupils the influence of Liest lives on

As a composer, he created a new orchestral conception in the symphonic poem, and his works, besides those for orchestra, piano, and voice, include a one-act operetta, some masses, church music and a few smaller masses, church music and a few shandaw works which are not generally so well known. His original piano works and bis brilliant transcriptions for piano well may be said to have exerted a measurable influence in the development of the modern pianoforte style. The short biography in The Etude Musical

Booklet Library provides many interesting details on the life of Liszt. A copy of it may be obtained for 10 cents. Excellent offerings of his plano music are to be found in the Lisat Concert Album (Presser Collection, Vol. 242, Price \$1.00), Consolations and Dreams of Love (Presser Collection, Vol. 195, Price, \$1.00), and the Wagner-Liszt Album, a collection of transcriptions from the Wagner operas (Presser Collection, Vol. 212, Price \$1.00).

The Christ Child Cantata by C. B. Hawley Arranged for Women's Voices

Few American cantatas have achieved the continued popularity of C. B. Hawley's wellknown Cbristmas work, The Christ Child, originally written for mixed voices. It is a perennial "best seller" and has been widely sung by church choirs everywhere.

In response to numerous requests for can-tatas for the use of women's choirs and choruses, we are pleased to announce the early publication of a new arrangement of this outstanding cantata for three-part women's voices. The solo requirements are for Sopraio, Nezzo Sopraio, and Contralto. One number, the beautiful "Peace on the Earth, Good Will to Men" chorus, uses a quartet or semi-chorus of women's voices in four parts, as originally scored by Mr. Hawley. There are three numbers for Trio with organ accom-

paniment ad libitum.

This work will be ready in plenty of time for before Christmas rebearsals. Until it is published, single copies may be ordered at the special advance of publication cash price of 35 cents, postpaid.

Thirty Rhythmic Pantomimes For Home, Kindergarten and Pre-Piano Classes

Song Texts by Alice C. D. Riley Music by Jessie L. Gaynor Descriptions and Illustrations By Dorothy Gaynor Blake



So generally has been adopted the practice of com-bining work and play in the teaching of juvenile music students, that many can hardly realize that it was Jessie L. Gaynor who, only a few years ago, was a pioneer in this field. Using the tuneful little songs in Songs of the Child World, Mrs. Gaynor taught her

Mrs. Gaynor taught par-tomines," and her daughter, Dorothy Gay-nor Blake, who was a fortunate member of the later groups, has now gathered thirty of the pantomines into a fine volume, with complete directions and copious illustrations. The titles of 75 additional songs from Songs of the Child World for similar rhythmic use

This book also will prove of great assistance to mothers who undertake the first musical training of their children before sending them to the kindergarten class. In addition to the music, the descriptions and the illustrations, there are informative chapters as the value of which in the contraction of the mother than the contraction of ters on the value of rhythmic pantomime and

While this book is in preparation for publication orders for single copies may be placed at the special advance of publication cash price, 75 cents, postpaid.

Educational Vocal Technique

in Song and Speech By W. Warren Shaw in Collaboration with George L. Lindsay In Two Volumes-Vol. 2

The enthusiastic reception given the first The enthusiastic reception given the first volume of this work upon its appearance early in the year presages, we believe, its adoption as a standard text book in many schools and its frequent use by private teachers during the coming season. Educational Vocal Technique, Vol. 1 (81:00) is now obtainable at music stores and from the publishers, and teachers and school music educators or supervisors may obtain copies of it for examination. The second volume will be ready in time for the opening of next teaching season, but while it is still in the hands of engravers and printers definite orders for single introductory copies may be placed at the special advance of publication cash price, 40 cents, postpaid.

Singing Melodies

A Collection of Piano Solos with Words Piano solos with words have long been popular with



children and progressive teachers recognize their value for many reasons. First, the story of the text captivates the imagination of the child.

It provides an appeal in a familiar medium and is a sure way to attract the child's mind. Further, the text aids in establishing a feeling for rhythm. The natural accent of the syllables helps the youngster to get the "feel" of the music. Educationally, good texts are an aid in

song for singing. In the selection or the material making up the constants, care has been taken to include only those melodies placed on sale, the special advance of published as placed in the best range of the child voice. The average child discloses a decidled voice. The average child discloses as decidled voice. The average child discloses as decidled voice. The average child discloses as decidled voice for voice; two voices are constant and the property of the child voice for voice; two voices are constanted adopts, the sire to sing at an early age. From this back-ground of song, the approach to piano play-ing is made most easily and naturally. The

Incre is yet time this month to place an cluded in these albums and they will make order for a single copy of this book at the most valuable additions to the library and special advance of publication cash price of second, social advance of publication cash price of second, sector, each.

Presser's Concert March Album for Orchestra

The standard of excellence attained by our high school orchestras of today enables these nigh school orchestras of today enables these organizations to program many numbers that once belonged only in the repertoire of or-chestras made up of professional musicians. Called upon to play for the commencement exercises, assembly and formal occasions, they are capable of presenting really impressive and worth while music.

One type of selection that always is in order on programs such as those just mentioned, is the concert march—a stately composition used, not so much for actual marching, as for opening and closing numbers, for ing, as for opening and closing induses, so receptions to some dignitary, etc. Many of our very best composers have written concert marches—Tschaikowsky, Mendelssobn, Liszt, Wagner and Grieg. One of the latter's, the Festival March from Troldhaugen, is included

The instrumentation will provide for 24 The instrumentation will provide for 24 parts and piano, including a part for Tympani. There will be five different Visilin parts higher positions. While this crocketar collection is in course of preparation orders may be placed for copies of the various parts. We have a companion of the control of the co

Piano Studies for the Grown-Up Beginner



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paid. In fact, we copies ready for delivery early in the month and the book immediately will be placed on Incompling this work a wide range of piano literature has been drawn upon, from the familiar studies of Burgmüller, Conconc. Scerny and Clement to the sountable because the control of t mical features prominent in modern plano on the features plano on the featur compositions have been selected; some trans-posed into keys better suited for providing the required practice, others arranged as alternating experience of the selection of the selection of the alternating experience of the selection of the unrose for which each study as tions of the purpose for which each study is presented and explicit directions for practice

precede each exercise.

Here, at last, is a book of study material that may be placed in the hands of an ambitious adult student, or a teen-age pupil, who has had about a year's instruction in piano playing and who hopes to acquire sufficient technical ability to play really worth while

Advance of Publication Offer Withdrawn

The next books to be completed by our or mythm. The natural accent of the syllables are the youngster to get the "feel" of the music, Educationally, good texts are an aid in developing the rhythmic sense and help to recent developing the property of the syllable are the sense of the syllable and the syllable are the two albums months past in these columns. For these recent developing the syllable are the syllable are the two albums months past in these columns. For these promote proper phrasing.

Finally, and of special importance to the purposes of this book, the text furnishes a song for singing. In the section of the now obtainable for examination on our usual

the first for sopranos, mezzos and tenors, the second for altos, baritones and basses. These ing is made most easily and naturally. The second for atlos, furtiones and bases. These song provides the medium through which the are song, not only for the church soloist, but child absorbs the fundamentals of maise. Also for the singer who enjoys singing the Modem pedagogy is based upon this important principle, a preliminary experience to-leved by an application and analysis of that competence.

The present of the pres

These Baseball Days



Hardly a score of players' names out of all the hundreds of players in professional baseball are known to the average individual who scans the news, and yet some of the most obscure profes-

sionals were "stars" when playing in amasionals were stars when playing in ama-teur and semi-professional leagues. The higher batting averages, home-run figures, and other playing records achieved by the outstanding however, make them better known to the fans.

Out of the great number of music publi-Out of the great number of music puloid-cations on the market, certain ones show-merits above others, and while the others may please hundreds who come to, know them, the more highly favored publications become known to thousands and their sales mean the making of more editions. It is worth something to music teachers and other worth something to music teachers and other active workers to know of such works and that is why, here in these columns each month, the privilege is given of somewhat "looking over the shoulder" of the publisher and seeing the names of the more important items represented in the publisher's printing orders of the last month. Any of these num-

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outstanding musicians, artists, composers, iductors, teachers, and theorists, covering period in music of over 14 centuries, al-dy have appeared in The Even. And re are almost as many more to come! ture, start now. You'll find it interesting ularly worth while for reference purposes. past installment, we will be glad to you with as many as you wish at the of 5 cents a copy.

windlers Are Never Inactive

We again warn our musical friends to be re of swindlers, both men and women. SIC MAGAZINE bargain. This notice is ecially directed to Canadian musicians. ere are several swindlers working in the rinces using various aliases such as Bellthe official receipt of the Theodore sser Co. Pay no money to strangers un-

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A FAVORITE COMPOSER

Each month we propose in the Publisher's Monthly Letter to give mention of a composer who, by reason of the marked favor in which music havers of today hold his compositions. is entitled to designation as a favorite composer of piono music

R. S. STOUGHTON

Title and Cat. No.
Adrienne. Caprice (26111)
Aphrodite. Valse (18727)..
Autumn Leaves
Berceuse

On January 28, 1884, at Worester, Massachusetta, a father and mother were Blessed with an addition to their distributions of the second of the

Compositions by R. S. Stoughton positions by R. S. Stoughton PIAVS 051 End Cal. No. Gr Grade Price Title and Cal. No. Gr 4 10,00 Fractor Title and Cal. No. Gr 4 10,00 Fractor Title and Cal. (2002) 8 40 (1882) 8 40 (18 Berceuss Calypso, Grecian Dance (18812) La Couette, Scherzo Valse. Dance of the Shepherdess (18469) Daphne, A Song of Love (24472) Hide and Seek, Scherzo Valse. In Lotus-land

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An Open Door to Another World

octurne

THE ETUDE has been honored with countless letters from our loyal friends in all stations of life. Famous industrialists, financiers, scientists and educators have paid their tributes. Here is one from a minister's wife, of which we are espe cially proud. It has made us happy; and we want our readers to share in its spirit and to enjoy the beautiful word pictures

"To THE ETUDE: even years ago, on New Year's Day, twrote a letter to THE ETUDE, enclosing a long overdue check for my subcription, and cancelling it, because, as believe I said, I was about to marry a poor preacher and I would be lucky to have a kitchen stove, let alone a piano. A great many things have hap-pened since then. We have the kitchen stove. We have four children, who beg mother to sing until she is hoarse. We even have the piano. It is not much of a one, truly-the ivory is coming off the keys, it needs tuning, some of the keys stick, and there never seems to be money enough to spend to put it in shape again-but it was a good piano once, and we enjoy it. When I acquired it, I gathered up an armload of old ETUDES from home and shamelessly swiped copies from our organist, with her consent, and proceeded to have fun again. When I sit down to play I generally have an accompanying obbligato in the high treble, while the baby contributes more or less appropriate chords in the bass; but I never was a very good performer, anyway, so I don't suppose it makes much difference. Perhabs, some day, out of the unholy din, music will emerge.

"Now one of my friends has had a blessed inspiration to send me THE ETUDE for a birthday gift. I wish I could tell you how happy I am to have the magazine again. It keeps open a ent dishpan and ironing board, a world I want my children to know and enjoy to the fullest. It answers a very fundamental human need, even the tiniest child seems to feel-the need to express our own selves, however, bunglingly in music we make ourselves, I hope I may never have to do without it again Who knows, with the inspiration of THE ETUDE, coming every month, we may even contrive to make the budget cover tuning and rebairs, and get some real music out of our old faith-Hopefully,

(Mrs.) P. S. R."

World of Music

(Continued from Page 406)

THE ALL-PHILADELPHIA Senior High School Music Festival was held on the evening of March 28th at the Simon Gratz High School Auditorium, under the leadership of George L. Lindsay, Director of Music Education in the Philadelphia schools. An orchestra of one hundred and thirty-eight instrumentalists and a chorus of four hundred and thirty-one voices, picked by elimi-nation contests from all the schools, with soloists similarly chosen, gave a notable program.

W. F. BENTLEY, for half a century the musical director of the Conservatory of Knox College, Galesburg, Illinois, died on April 13th, from an automobile accident Born at Lenox, Ohio, September 12, 1859 his education was finished at Oberlin and

THE MUSIC AND ARTS HIGH SCHOOL of New York, was opened on February 1st as a unit of the public school system. Father Knickerbocker thus became our first sponsor of higher musical education under civic auspices.

THE CHICAGOLAND MUSIC FESTI-VAL is announced for August 15th. With its immense organization of voices and instrumental groups, this event draws to Soldiers' brought together in all musical history.

CARLOS CHAVEZ, widely known modernistic Mexican composer, made on March 18th his New York début as conductor when be led a concert of the Brooklyn Sym pbony Orchestra at the American Museum.

THE MID-WESTERN BAND FESTI-VAL was held from May 3rd to 9th, at the University of Kansas. Contests of various types, banquets, and programs of massed bands led by Edwin Franko Goldman and William F. Ludwig, with a special concert by the eminent Negro tenor, Roland Hayes, filled the days and evenings,

LAURITZ MELCHIOR, in a recent Metropolitan Opera performance, sang Tristan for his one hundredth time, a record said not to have been equalled by any other singer past or present.

MISCHA ELMAN has been the soloist in a series of concerts by the National Or-chestral Association of New York, in which he has been giving an exposition of the de velopment of the violin concerto.

BERLIOZ'S "Benvenuto Cellini" had its first performance in Great Britain since 1854 and his "Beatrice and Benedict" bad its very first performance in Great Britain, when they ere given by the Grand Opera Society Glasgow, Scotland, on March 23rd to 28th

> NOTA BENE: By a momentary confusion of identity, the writer of these columns men-tioned, in May, the talented French com-poser, Lili Boulanger, as still living. Mile. Boulanger died in 1913, and it is her equally talented sister Nadia who survives.

COMPETITIONS

THE PHILHARMONIC-SYMPHONY

ORCHESTRA of New York offers a prize of One Thousand Dollars for an orchestral composition ranging from twenty minutes to full symphonic length, and a second prize of Five Hundred Dollars for an overture, of Five Hundred Dollars for an overture, suite or symphonic poem not longer than ten to twenty minutes. Entry blanks and full information may be had by writing to the Philharmonic-Symphony Orchestra, 113 West 57th Street, New York City.

THE ELIZABETH SPRAGUE COOL-

IDGE PRIZE of one thousand dollars is offered, in a competition open to composers of all nationalities, for a chamber music work for four stringed instruments. Compositions must be submitted before September 30th, 1936; and particulars may be had from the Coolidge Foundation, Library of Congress



Summertime Music

By E. A. G.

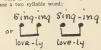
Word Rhythms By Gladys Hutchinson

DID YOU every try to use words instead of counting numbers when you want to get perfect time values and good accents? For instance, if the unit of beat in your measure is a quarter note, and the smallest division is sixteenth notes, use a four syllable word to each beat, such as:

drom.e. da.ry drom.e. da.ry 999 huck-le-berry nuck-le-berry

If the smallest division is a triplet, use a three syllable word, such as:

merri-ly merri-ly merri-ly orf f f f f f f f beauti-ful beauti-ful beauti-ful And if the smallest is an eighth note,



And then when the quarter note itself is the smallest note, use plain one syllable

walk walk walk walk trot Trot trot Trot

Conscientions Cricket!

By Frances Gorman Risser

A cricket likes to practice: Though his fiddle's out of tune, He practices at sunset. He practices at noon, In rainy, cloudy weather, Or 'neath a golden moon!

A cricket's conscientious, For an hour he'll sit And work on just one measure Not minding it a bit, As if to say, "I'll learn this thing Before I ever quit!"

Of course it's rather tiresome But work to him's a game, And any one who tries so hard Deserves a bit of fame; Just take a hint from cricket, then, And go and do the same!

mer with a bit of regular practice, a bit of memo-rizing and a lot to show for your lovely

Even if you do not have a piano during the summer you need not slip backwards, because you can use a few moments every morning doing things on a table or desk (even your dining table can help you with your music!)

For the first thing, swing your arms around in great big circles from your shoulders, and recite, while you are doing

My hands and arms in circles swing, Relaxed and loose in everything.

Swing the arms separately and then together, and make the circles as big as they can be. Then change and swing in the opposite direction.

No. 2

Now, sit at your table or desk and put your hands on it, opened out flat, with the palms and wrists touching the table, and the fingers spread apart. While the wrist remains on the table, draw the fingers in toward the hand, forming a good playing position. (You know what this should look like) with high knuckles and curved fingers, and recite while you do:

> Spread the tent upon the ground And raise it up so nice and round.

Do this with hands alone, then hands together, over and over again. Sometimes do it with your eyes closed, then look to see if you formed a perfect playing position.

No 3 And now, what about your wrists?



You know that all the best automobiles have shock absorbers on them, to make the driving smooth and even; and all the best driving smooth and even, and the term of the smooth and plants have shock absorbers in their wrists to make their playing smooth and arms and wrists and elbows will become

Here it is summertime, and school will So, put your four fingers (the thumb is soon be over, and, for a good many Juniors, music lessons will be over, too. And then what? Just one long, lovely your hand in a good playing position. Now summer of doing nothing, and forgetting all about music, and coming back in the fall it is as high as it will go, and your fingers with nothing to show for your lovely sum- are almost standing straight; then, slowly and smoothly, like slow-motion movies, let Or, will you spend the same lovely sum- the wrist drop down, down, down until it

> While you are doing this say Nove high, now low, now high, now low, This is how our wrists should go.



Do this many times, hands alone and then together. And sometimes when one wrist is low the other one can be high, like a

No. 4

Have you ever heard of "elbow grease"? Elbows must work well on their hinges, too, so that all the playing machinery will be in good order to help the pianist play

Put your hand on the table again in playing position. Now, tip the hand over side-ways until it rests on the little finger, and heavy musical responsibilities, and while the thumb goes straight up in the air. (Do not let the side of the palm touch the table.) Now roll or rock back to the thumb and besides the music! let the little finger go straight up in the air, saving:

Rocking in the rocking-chair Back and forth without a care.

Hands alone and then together, and if you are using a piano, put right hand thumb on C and little finger on G, and left hand opposite.

No 5

Put your third finger on the table (or keyboard), again, and while holding it there, swing your elbow out as far as it will go, and then in toward the body as far as comfortable, keeping the back of the 8. hand loose, and say

Swing the hammock to and fro; From side to side just swing it so.

Of course you will not use such exaggerated rocking hands or swinging elbows (Continued on next page)



? ? How Fast Does Your Mind Work???

THINKING one thing at a time is all very simple, but what about thinking two, o three or several things at a time? And then, how fast can your mind work when it does think several things at a time?

reason why good music students make good their brains, and working them fast.

Some scientist has said that playing the piano demands as much as sixty mental operations a second! Think of it. That is three hundred and sixty mental operations a minute. Suppose your piece takes four minutes to play, that would be fourteen hundred and forty mental operations in just playing one short piece. And then, your mind is probably wandering some of that time, and thinking of a few thousand other things at the same time.

Think how your brain has to work when you practice an hour. (There really is not much room for extra wool-gathering operations of the brain.) And these mental operations must be done carefully and accurately so that they will become properly automatic and function correctly; there fore your practice must be careful and exact.

If one of these fourteen hundred and forty mental operations goes awry, in the matter of fingering, accidentals, time, accaracy, and so on, a mistake will show in your performance.

you are practicing, do not pile extra work on it by thinking of a million other things

Musical "Cans" and "Cons"

By Aletha M. Bonner Each of the following answers begins

- with "con" or "can.'
- 1. A musical performance. A singing bird.
- The director of an orchestra. A school of music. 5. Biblical lyrics.
- The lowest female voice. A composition for chorus and solo
- The most rigid form of musical imi-
- 9. A Hebrew singer. 10. In a singing style.

(ANSWERS TO MUSICAL "CONS" AND "CANS")

1, CONcert; 2, CANary; 3, CONductor 4, CONservatory; 5, CANticles; 6, C tralto; 7, CANtata; 8, CANon; 9, CANtor: 10. CANtabile

JUNIOR ETUDE-(Continued)

No. 8

No. 9

(pumping high water, some people call it). In this case, your thumb is the rope, and

it remains pressed down on the table, while

your fingers take turns jumping over it.

For instance, imagine your thumb is on F,

and your second finger plays G and E,

back and forth across the thumb (If you

can find a piano to do it on, so much the

Let us jump the rope so high.

No. 10

Can you jump as well as I?

better), and doing this you can say:

Through the tunnel very black

The train goes slowly down the track.

If you are not sure about all these

motions, you had better do them for your

the finger exercises.)

thumb

saying:

Next, fingers in pairs. Raise one finger



Summertime Music (Continued)

nice and loose from doing these pianogymnasium "work-outs."

No. 6

neighbor goes up, as you say, or sing: And now for your fingers. Hand on the table again in good playing Seesaw by the garden gate position. Now, press a little on the second While I count five, six, seven, eight. finger and slowly and smoothly raise the palm and the other fingers, as high as

How many seconds can I stand On one finger of my hand?

possible, saying:



Keep your arm relaxed and do not raise your shoulder while you do this. Hold it so for a moment, as though some one were taking your picture, then slowly and smoothly let the hand and raised fingers come back to playing position. Repeat. This is to be done with each finger. Watch the little anger when its turn comes, and see that it does not cave in or collapse with the weight of the hand.

No. 7

Finger action this time. Hand in playing position on table or keyboard. Raise one finger, keeping it curved, and irop it, the other fingers remaining on the table. Repeat, saying:

> Let us make our fingers go Up and down again, just so.

DEAR JUNIOR ETUNE:

I am finishing the second grade of music and the eighth grade of school. My mother teaches me music. I am going to get a corteaches

the section of the se

A Duet With My

By Minnie Huckeby Ewart

My shadow, with me,

But I've never heard

My shadow play, yet.

Oft plays a duet,

Silhouette

From your friend, JACKSON LEWIS (Age 13). North Dakota.

teacher before you leave her for the sum-Each finger does this in turn, repeated mer so she can see if you do them cor-Club Corner

rectly.

JUNIOR MUSIC CLUB, MEANSVILLE, GEORGIA

DEAR JUNIOR ETURE:
Please allow us to introduce ourselves. We are twins named Domy and Flavy. We belong to the Junior Music Club of our town. Our motto is "Learn to live beautiful through the motto is "Learn to live beautiful through the art of music. The art of music. The art of music. The art of music and the program at the home of our president and we played solue and duste and worm musical conditions the same played and the played solue and the played program of the program of the played pla

LETTER BOX LIST
Letters have also been received from Juyce
Pace, Alice Bender, Evelyn Tharsher, Mary
Jame Lewis, Dr. Tierhert, Marcelyn Glover,
Pilzabeth Ann Wright, Charles Medilin, Beatrice Montrose, Anna May Heacocks, Marianna McGill, James Eustis, Archie Heebald.

Evelyn Learns a New Schedule

"Well, what are the plans for today?" one play the scales in so many different inquired Aunt Mary as the family arose from the breakfast table.

"That's because this is Saturday," an-

high and curved, and as it comes down its up his wide rimmed sun hat. "And I'm going to mow the lawn!" an-

nounced Howard, their young son. "I haven't any plans, Aunt Mary," said desk." (Do not let the wrist lie on the table in Evelyn, a ten year old niece who had come to the farm for her vacation, "but I would an outline which Howard had neatly typed like to help you with the house work if I And now, who likes to jump over a rope may.

"That will be fine," her aunt declared. "And now, Howard, suppose you go and do your piano practice while Evelyn and I wash the dishes. By the time you're through," she went on, "the dew will be dried so you can cut the grass.'

"All right," Howard agreed, "but remember, Evelyn," he warned, "you promised to practice every day too.'

Up and down the keyboard went Howard's fingers. Slow scales, fast scales, smooth ones, and staccato ones, and how well he played them!

"Isn't he ever going to play anything And here, at last, is a hard one for the else?" Evelyn asked after listening to him

for ten minutes. "Yes, he will," replied Aunt Mary, "but Place your hand in a good playing position, with the knuckles making an arch, and he always gives the first part of his prac"Oh, that looks as if it would be fun!"
the thumb nail pointed in. Without moving tice period to scales. You see," she exknimed Evelyn. "I wonder if he would
the finerest at all, bush the thumb under the plained, "his must teacher is away studyof the finerest at all, bush the thumb under the plained, "his must teacher is away studyof the finerest at the state of t the fingers at all, push the thumb under the hand slowly and smoothly. Some people ing this summer, and before she went she can push it so far under it almost comes asked Howard to work on scales for fifteen Mary. out on the other side. Now let it come minutes each day, and then to spend the And so Evelyn did follow Howard's out on the other side. Now let it come handler seak may, and no speed the pall pointed in a little. Repeat, saying:

"I don't believe that I ever heard any waying:

"I don't believe that I ever heard any waying:

By Gladys M. Stein

"I want to finish cultivating the corn if swered her aunt. "He has a certain way I can," Uncle Jim answered as he picked to practice them each day from Monday to Friday, and then on Saturday he plays them in all kinds of forms. Just wait," she added, "until I get his schedule out of the

"Here it is," she said, and handed Evelyn

	*	
ķ	*	* * * * * * * * * * * * * * * *
	*	
	*	DAILY SCALE SCHEDULE
	*	
	*	MondayLegato
	*	
	*	TuesdayStaccato
	*	
	*	Wednesday Contrary motion
	*	
	*	ThursdayAccented
	*	
	*	Friday 3rds, 6ths, 10ths
	*	
	*	Saturday Review all kinds
	*	

"Oh, that looks as if it would be fun!" "Indeed he would not!" declared Aunt



DEAR JUNIOR FOURS:

DEAR JUNIOR FOURS (ed.) you shout a musical
game. Choose any masked word, or conspear's name, and see how many other musgener's name, and see how many other musgener's name, and see how many other
that are to H. In keeping score, all the
that are to H. In keeping score, all the
se scratched out, leaving only different words
to count in the score. Each word may count
one to five.

From your friend

NAMEA BUTLER (Age 11).

R. E.—The above letter is printed because
this, the results of the score.

S. R. E.—The above letter is printed because
this, the Thorine really did forget to give
but be age and address!

DEAR JUNIOR ETURE:
This is to tell you about our club. It is
called the Junior Treble Clef Club and is a
National Federated Club. We have thirtythree members and during the school year
we meet twice a month on Saturday after-

the meet twice a month on Saturday aftermona. Bentlings open with roll-call and minmines of the previous meeting. The members
asswer the roll-call by relimine to the members
asswer the roll-call by relimine to the members
are the roll-call by relimine to the members
are the roll-call by relimine to the members
meeting, then a program which consists of
composer and other members playing plees
by that composer. We often have declared
the roll-call by the roll-call by the roll-call
the roll

From your friend, DOROTHY STOCKMAN, (Age 14),

GOLDEN GATE JUNIOR CLUB, SAN FRANCISCO, CALIFORNIA

As usual the Junior Etude contest will be omitted during July and August. The results of the April contest will appear in September.

Letters from Etude Friends

Composer-Cards

Composer-Gards
TO THE ETECHNIC ARTHUR AND THE ATTEMPT AND THE ARTHUR AND THE ARTH

him for several youta. When a phyer makes put to one side, neither player severing a put to one side, neither player severing a put to one side, neither player severing a put to one side to the composer several to the composer several neither several nei

Managing Your Small Child's Practice

The Evena Practice

To The Evena Propose do not usually have to be made to practice. I have taught them piano for several years, and now they are in the school orchestra and hand. My youngest son, though, who is self in studying pianoutines hard to spare the time to do this, but Lotten take some mending to do while I super-

I often take some mending to do while I super-ties his practice. It is have request, definite occasions for a child to play in public. Just ove Clifford is studying narch for the sate get it learned in time that he is willing, not only to practice his scheduled time, but also only to practice his scheduled time, but also suggestions I make, such as repeating the more difficult passages as many times as seems more difficult passages as many times as seems

-Mrs. Doris Franklin.

The Adult Beginner The Admit Deginary of the district of the properties of the proper To THE ETUDE:
I started subscribing to THE ETUDE about

The "Mock" Concert

An Excellent Way to Teach Confidence and Poise in the Pupils' Recital By Phyllis Cushman

pupil hows, amountees his number. It uncer trized. No piece goes on this list until it is a story to it he tells it briefly. He then thoroughly mastered. Consequently, the pupil takes great pride in seeing this list prize the pupil takes great pride in seeing th grow. He enjoys showing it to anyone who requests him to play and, with nonchalance,

For developing absolute confidence and encores. If another pupil is waiting for his poise in pupils' recitals, the "mock" concert has been found invaluable.

The developing absolute confidence and encores. If another pupil is waiting for his poise in pupils' recitals, the same pupil is invited to listen. The larger that addiences, the better for the performer, the audiences, the better for the performer. A place is reserved in the back of each When all is in readiness, we go over to the pupil's practice book for a list of pieces far corner of the room and sit down. The that he has finished and of course memo-

requests nim to piay and, with nonchaid considering with the property of the younger they start playing for people, the like to have me play?" He reviews one or two of these pieces for every lesson. These plays are the property of the pro he plays at the end of his lesson period, in recitals. When they have not yet learned

Next Month

THE ETUDE for AUGUST 1936, Will Include These Stimulating, Educational Features

......

JASCHA HEIFETZ, ON VIOLIN PLAYING

"What Makes a Fine Violinist" is the title of a conference with one of the most sensationally successful virtuoal of the present age. Violinists will find his every word an inapiration.

RINGING DOORBELLS TO GET PUPILS

Wetherine Lightner Rogers was "busy With pupils" during the entire depression; and we are putting her inspiring article in our August issue because we feel that many teachers who may be helped by it would not want to wait till September to "get into the awing."

THE STORY OF GOUNOD'S "FAUST"

Maurice Dumesnil, French born and French trained virtuoso-planist, writes English with unusual charm. His story of this ever loved opera

NEGLECTED PHASES OF PIANO STUDY

Sidney Silber, pupil of Leschetizky and who has been for many years the head of the Sherwood School of Music in Chicago, writes in a helpful, practical fashion upon themes vital to the piano teacher and student.

THE ROMANCE OF FELIX MENDELSSOHN

Another in the series of "Romances of the Masters" by Stephen West. In this "chapter" the author has very cleverly presented those life incidents which so greatly influenced the nature and development of the master's gentius.

......

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Polonaise Militaire

Polonaise Militaire
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By Jawath Militaire
And Jawath Mil

Publisher: G. F. Puttonia sons.

Operation Masterpieces
By Leorold Goodwax
This new series of books, set dealing with
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the new series of books, set, dealing with
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the new series of the series of the series
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range of the anatteur of average planticity and property of the control of the co

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By Cuci. Fomeria
For the better part of a century, students
of orchestration were largely dependent upon
to for the control of the control of

This work trents each instrument as enhantively an equid be expected in a single-haustively and could be expected in a single-haustively and could be expected in a single-haustively and could be considered by the country of the cou

Music in the Junior High School

Music in the Junior High School.

By Kana Wilson Guitzers:

Both the author and the publisher are to be the second of the second

eople.
1 ages: 228, cloth bound.
Price: \$2.50.
Publishers: C. C. Birchard & Co.

. . . "To get the right start as a virtuoso one must comprehend the true meaning of relaxation not merely relaxation of the hands and arms, but of the mind and body as well."-Mischa Levitski.

Entertaining Numbers for JUVENILES TO SING and TO PLAY

PRISCILLA'S WEEK MATHER NUMB 400

PRISCILLA'S WEEK

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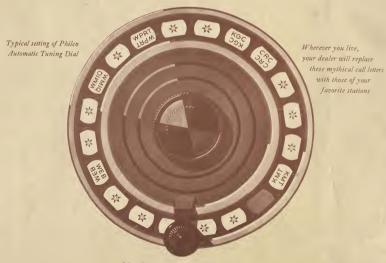
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